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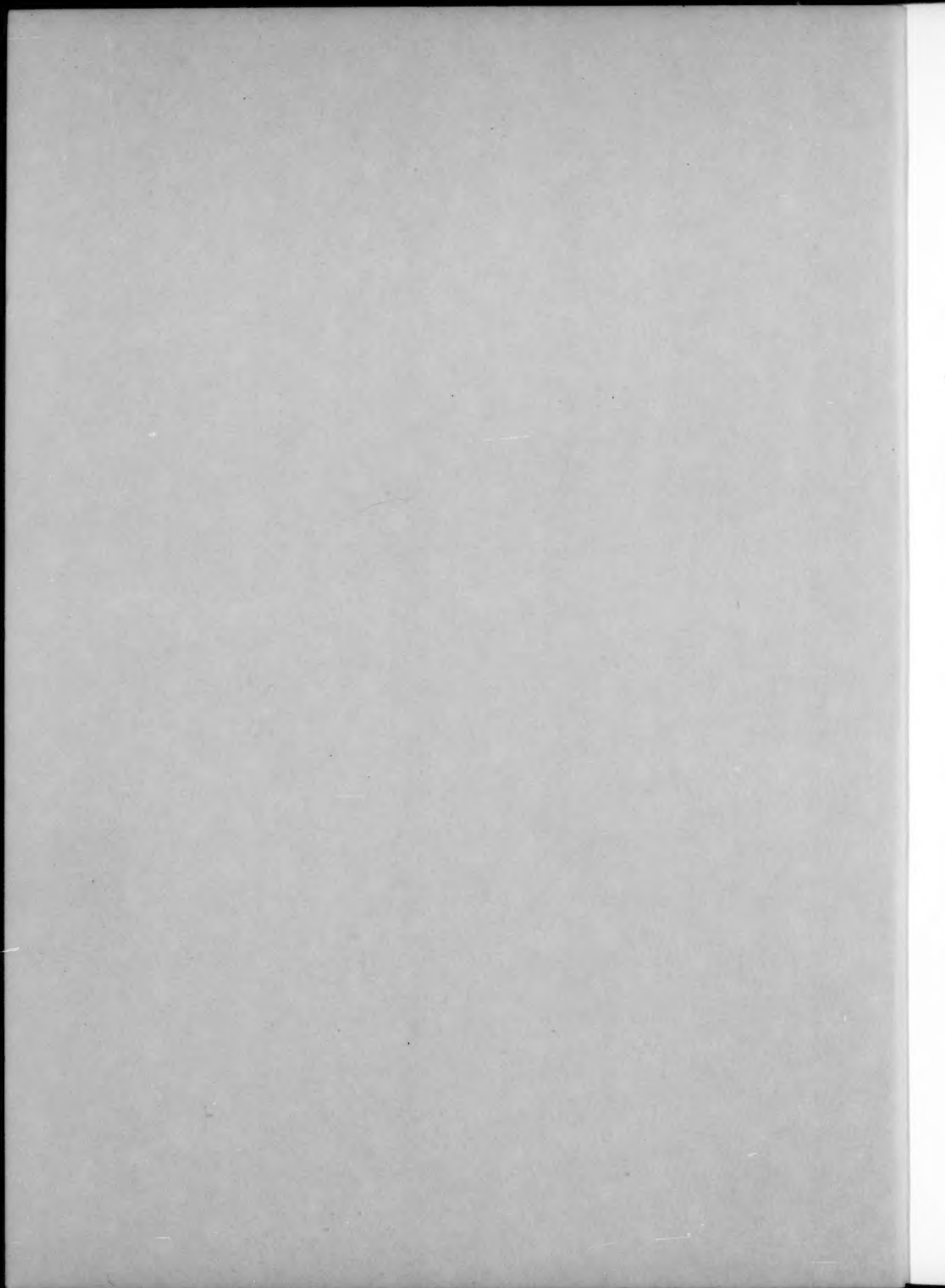
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THE BLANCHEFLOR-PERCEVAL IDYLL AND ARTHURIAN POLEMIC

By Edward B. Ham, University of Michigan

It has long been recognized that civil war among Arthurian scholars is here to stay. For outsiders like myself, the battlefields are gay and fertile in the psychology of learned polemic. Notably rewarding in this respect is the unfinished Roman de Perceval by Chrétien de Troyes, one of the great narrative poems of medieval Europe. Nearly a fourth of Perceval's share in the story concerns his love for Blancheflor, an episode which has touched off perhaps the most mirthful development in recent Arthurian military operations. Quite recently, in fact, this development was publicized to a degree unusual in the annals of Old French scholarship, thanks to three columns in a New Yorker "profile" about one of the combatants. Taken as a whole, this pleasant "profile" brought joy to the sources-and-footnote fraternity, but it does less than justice to the controversy which goes on inviting extrapolation from French-medievalists generally. Also, since to my knowledge no participant has yet admitted error, remarks from the sidelines may not be out of order.

The issues are quickly stated: in a fictional tale written nearly eight centuries ago, did chastity prevail, or didn't it, between the fictitious Blancheflor and the fictitious Perceval? And, about such a detail, why the fuss and publicity to-day? Why, by the way, did the New Yorker account fail to take the right side? The last of these three questions scarcely matters, because the "profilist" omits necessary evidence and reduces his summation to naïve superficiality. The first two queries are more substantial and, accordingly, provide whatever justification this paper may claim.

The plot-ingredients in the Blancheflor idyll are clear and elementary, the more so as possible misinterpretation was anticipated categorically (several times) by Chrétien himself. His twelfth-century public would have been wreathed in smiles over twentieth-century efforts to rewrite his text in a manner which, among other things, would cancel most of his gift for subtle wit. The Blancheflor story has been summarized many times, but there will be still more synopses before sundry influential critics will grant that Chrétien wrote what he meant--no more, no less. Even if only at the literal level of straight medieval storytelling, the Blancheflor episode should never have brought on confusion or disputation: hence, the résumé which follows, for verses 1699-2975 of the poem.

Perceval, a hero still immature, arrives at Belrepaire, a castle in woe-ful dilapidation because of siege led by a pair of unattractive individuals. The châtelaine, Blancheflor, offers Perceval the customary medieval hospitality, while apologizing for her real estate and its regrettable dinnertime fare. Her decimated retinue, after due observation, consider that she and Perceval would

make a perfect match, so why do the two of them just sit there and not say anything? Chrétien explains that, only the day before, Perceval was advised by the worldly-wise Gornemant (who, curiously enough, proves to be Blanchefflor's uncle) not to overdo in conversation. However, the silence becomes too much for patient amenity, and Blanchefflor asks where Perceval has come from. He answers uninterestingly. Eventually, the doleful festivities give way to preparations for the night. "That night," says Chrétien, Perceval "had every imaginableness and delight, save, however, joy (deduit in the Old French) of maiden or of lady: he knew nothing of love or anything else, so that before long he fell sound asleep, inasmuch as there was nothing on his mind" (vv. 1935-1944).

Blanchefflor retires in rather different mood, tormented as she is by the prospect of losing Belrepaire the following day. After a suitable pause, therefore, and appropriately a-tremble with misgiving and coldish perspiration, she comes bathed in tears to Perceval. He is a little slow in waking up, but, what with the tears and her arms about his neck, he manages. Dull of apprehension as hitherto (vv. 725-728), Perceval nonetheless politely "takes her to his arms and draws her to him," and, with brilliance, asks what she wants and why she is stopping by. She tells about the siege, but assures him (vv. 1986-1991) that, despite her relative undress, she has no thought of folly or wrong-doing.

Perceval promises to be her champion the next day, and she accepts his idea that they stay together for the rest of the night. The poet annotates: "They remained side by side, lips to lips, all the night through, and slept until morning, in one another's arms" (vv. 2058-2069). But nothing in this passage contradicts vv. 1935-1944 or vv. 1986-1991. All of these lines accord with the merely playful counsel of Andreas Capellanus about amor purus (see Parry's translation, p.122). In other words, Perceval is preoccupied about sleep; Chrétien spells out, no fewer than three times, and with crystal clarity, that--according to the canons of courtoisie--Perceval and Blanchefflor remained chaste (vv. 1935-1944, 1987-1988, 2040-2045).

Blanchefflor promises the affection (druërie, v. 2104) which Perceval asks. The next morning she (la fine mouche) urges him to forget his promise to fight the besiegers, but her hopeful psychology makes him only the more eager, and naturally, he sallies forth to a triumph of effortless ease. Wishing to return to his mother, Perceval then leaves Belrepaire. Blanchefflor is mentioned in the poem only two more times (not even by name: vv. 4201, 4455), but specifically as Perceval's amie. In these passages Chrétien is completely serious. Had his poem been finished, the Perceval-Blanchefflor marriage would presumably have been included. Is it possible to disagree with Nitze's insistence (Perceval and the Holy Grail, p. 300) that "any other ending would have been illogical and unlike the poet's manner in his other romances"? And yet, even a Bezzola argues that the Blanchefflor romance is merely a "conquest with no more value than whatever vain shows our senses may bring us."

The Blancheflor battle of the twentieth century involves three mutually opposing factions: one which says Blancheflor was chaste, one which says she was not, and another which says it makes no difference either way. On the basis of the passages cited above, it is evident that Chrétien is responsible for the sound position of the first of these three groups. It does not need an Arthurian specialist to make the poet's language any clearer or more unequivocal than it is already. So again, why the fuss and publicity? Because the second and third factions do not give up easily. Why not?

For scholars who reject Chrétien's emphasis on chastity in verses 1935-1944, the theory is that by the time Perceval reaches verses 2058-2069 (in only 125 lines--a trajectory which, as Sister Amelia's rebuttal makes clear, would call for "jet-plane speed") he has learned something, and that consequently it is naïve to consider that he remained chaste. "After all," says André Goosse, "Chrétien was not supposed to provide the precision of a fabliau"; belief in Blancheflor-Perceval chastity requires an "ingenuous trust in human nature [which] is touching." Loomis supports this interpretation in some measure with an aptly quoted "what a very singularly pure young man this pure young man must be." Several critics make an issue of the obvious contrast between verses 2058-2069 and orthodox Christian morality; Miss Newstead has rightly observed that "there is no reason to assume that Chrétien subscribed to this unconventional notion of chastity."

It is time to take more detailed cognizance of these charges of naïveté and ingenuousness. To assume that Blancheflor and Perceval did not remain chaste is to miss the whole point of Chrétien's story; missing that point is what really does betray naïveté and ingenuousness. Just as Perceval is indeed a "very singularly pure young man," so also is Chrétien a very singularly courtly poet of attractive wit serene. The idea that Perceval can retain chastity only if Chrétien "subscribes to this unconventional notion" makes one wonder how the Grail-Castle and hermit-uncle scenes can be included in the same poem with Blancheflor. To argue that Perceval is unchaste, in a scene where the essentials are governed by the amor purus "tenet" of an Andreas Capellanus, makes it necessary to take Andreas' spoofings too seriously. As Weigand has said, Andreas "wrote every line of [his] book tongue in cheek." In other words, Chrétien is writing according to a literary formula of courtoisie, and, as some occasionally seem to prefer to forget, he is only writing fiction. He is not fighting Christian morality.

By this time, it has become quite generally agreed that the Perceval poem, while first and last a story qua story, has important and specific spiritual implications. It has taken scholarship long years to recognize in the person of Perceval a steady and well-ordered progress from juvenile boorishness to chivalric and spiritual maturity. The writers who have rescued Chrétien's spiritual intent from oblivion are, primarily, Hofer, Holmes, Kellermann, Sister Amelia,

Mme Lot-Borodine, Roques.

Now, the very location of the Blancheflor story at its particular place in the poem is a highly skillful mark of Chrétien's narrative planning. In the first seventeen hundred lines, the callow Perceval learns the difference between shields and churches, abandons his mother, wrenches kisses and ring from an unknown maiden (then eats most of her food), has a minor adventure or two, visits Arthur's court, gets useful counsel from Gornemant, and arrives at Belrepaire. Immediately after Belrepaire--and this is of capital importance--he is ready for his first (although unsuccessful) initiation to the beautiful mysteries of the Grail Castle. Thus, at Belrepaire--where he stays for nearly thirteen hundred verses--he has a formative experience which is crucial (although not final). Also, after Belrepaire, his only love on earth will always be for Blancheflor (vv. 4200-4210, 4453-4456).

At the beginning of the poem, the humor is as "boisterous" as Loomis has always claimed (but see also the ponderous Kellermann, pp.130-135), whereas after Perceval's encounter with the maiden in the tent (vv.635-781), the tone becomes progressively more calm. In the Blancheflor episode the accent is on the delicate irony required at this stage in Perceval's growth. Hofer comments that verses 2058-2069, far from proving Perceval or Blancheflor unchaste, "rule out any hint of or stress upon any erotic note; in fact they enable us to keep on considering Perceval as simple-minded." Hofer could have added that this passage points up the clear contrast between courtly and moralistic codes, that its very impossibility within any frame of reality is Chrétien's masterly smile for chastity--on the eve of the Grail Castle. If this brands me for reading something into the poem, I can only say that I am simply taking Chrétien at his word.

The scholars who urge that chastity or non-chastity in the Blancheflor episode makes no difference underestimate the fact that to Chrétien it made enough difference to be stressed three times (as noted *supra*). And just here, if only tangentially, there are sensitive observations by Kellermann which deserve to be recalled:

In Chrétien's last romance love is only one stage in a development, not the nerve-centre of the story. Therefore, the poet abandons any description of love's beginnings. The naturalness and tenderness of the nocturnal scene (vv.1947 ff.) do not find their like anywhere else in Chrétien's entire work. The action provides anew a perfect Resonanz of the hero's nature. Here is something different from courtly love: the shy young hero, accessible actually for the first time to the values of a spiritual refinement, is caught up by love without seeking it himself (p.143).

Köhler misuses this passage in an awkward attempt to refute Sister Amelia. (Arthurian warfare is nothing if not international.)

No Arthurian polemic is complete without indication of the position taken by R. S. Loomis, one of the great scholars in the field to-day. In 1949, his view of the Blancheflor-Perceval situation rightly inclined to the conclusion of chastity (Arthurian Tradition, p. 363), but he drew upon other medieval texts as corollary support for possible doubts. Also, his PMLA article of 1956, while not a retraction, magnifies his doubts in considerable degree. It should be said, once and for all, that what other medieval authors may have thought changes nothing in the text of the Perceval as it is known to-day. Of course, such authors were nearer to Chrétien's mood than anyone living now, but their writings were theirs, not his. Loomis's attempt to disprove Sister Amelia's views about Perceval and Blancheflor is largely premised on "un-Chrétien" confusion of Christian morality with casual courtoisie. And this, despite the entrancing decalogue at the beginning of his PMLA essay (e. g., "Thou shalt not misrepresent a text by exaggeration, Thou shalt not interpret a passage in isolation from its context, Thou shalt not defy common sense"). For the rest of us, if ever unsettled near the precipices of polemic, an eleventh clausula might be added: "Thou shalt not blow thy stack in print."

It is not necessary here to dissect every separate modern opinion about literal chastity in the Blancheflor story. I have tried to show once more that Chrétien's own words dispose of a problem which never had to happen. There remain, however, two questions which call for brief review before this paper may be called complete. First, is it justifiable to regard the Roman de Perceval as an allegory, and second, is it justifiable to identify Blancheflor as an actual personification of Chastity? Sister Amelia, more emphatically than anyone else, answers both questions in the affirmative.

While the literal sense and spiritual values in the Roman de Perceval are everywhere manifest, its elements of allegory and personification do not yield to formal demonstration. However, at least from the moment of Perceval's first meeting with the Fisher King (v. 3007), it is equally impossible to prove that Chrétien was not engaging in allegory. Also, interpretation by personification is admissible (and requires exhaustive exploration) at any and every point in the poem. To what extent, then, should allegory and personification be insisted upon? Surely, at the least, to the point where and how the poem may be regarded as allusive, every page of the way. This does not bring proof, but it does bring a special dividend of beauty to present-day appreciation of Chrétien's achievement. If for no other reason, therefore, any possible "associational" identification should be sought for each character of consequence in the story--provided it is never forgotten that twelfth-century eyes are no longer here to correct twentieth-century astigmatisms.

It is to her particular credit that Sister Amelia has conjured plausible symbolism into many Perceval characters and circumstances, yet she recognizes clearly that "it is not necessary, however possible, that every character and every stage-prop had a specific symbolic meaning." Her results are listed in Chrétien, Troyes, and the Grail, a book of far-reaching discoveries and consequences, which was published only three months prior to the present writing, in collaboration with U. T. Holmes, Jr. Although the culmination of more than a decade of research, this volume is already assured of violent gunfire from every sector of the Arthurian battlefield. But, even at this early date (April, 1959), some predictions are in order: 1, Chrétien's poem will be accepted as reflecting the conversion of the Old Testament into the New--Synagoga replaced by Ecclesia; 2, Chrétien will be credited with intimate knowledge of the abbot Suger's rôle in twelfth-century art; 3, he will also be credited with an Arthurian awareness like that manifested in the Modena archivolt and in the Tree of Life mosaic at Otranto; 4, the theme of Caritas will be recognized as all-pervasive in the rise of Perceval and Gawain to their respective (and closely co-ordinated) levels of spiritual grace; 5, Paul's Epistle to the Hebrews will remain assured as an essential source for Chrétien's Grail procession; 6, Chrétien will continue to be known as a member of the clergy. Any book establishing six such points (and others as well) can withstand extensive criticism of detail, and in this instance such criticism will be frequently justified. But is all this relevant in discussion about Blancheflor and Perceval?

Yes, because Sister Amelia has said that "Blancheflor simply makes no sense unless she is identified with Chastity." This, I am afraid, goes too far, simply because Blancheflor makes charming sense in the poem even if she is not identified with anything. On the other hand, Sister Amelia's hypothesis that "Perceval embraced Chastity" at Belrepaire makes equally charming sense with the Grail Castle "just around the corner." The only caveat--toutes proportions gardées.

The following points will serve as a summary: 1, Chrétien has three times affirmed the chastity of his brain-children, Perceval and Blancheflor; 2, Arthurians will go on fighting other Arthurians, including Chrétien; 3, the Roman de Perceval may or may not be an allegory teeming with personifications (but beyond the inescapable requirement of seeking evidences of good allusiveness, need we view with alarm?); 4, the Blancheflor idyll is the sensitive and apposite prelude for Perceval's first knowledge of Fisher King and Grail.

By way of final irritant, I count on the gratitude of any reader for the absence, until this moment, of that red-flag word "Celtic."

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MYSTICAL IMAGERY IN SAINT-EXUPÉRY'S FIRST AND LAST WORKS

By Bonner Mitchell, University of Missouri

If the term "mystical" is quite familiar to students of literary history and criticism, it is not one which an academic critic uses very easily or with much assurance. There is a general agreement that mysticism exists in literature; yet the word seems to have no accepted and workable definition, none which would make it a valid concept for critical analysis. "Mystical" cannot be taken as a synonym either for "symbolic" or for "religious," but clearly must designate something partaking of both these qualities. It is difficult to be more precise.

Saint-Exupéry is one of the rather numerous twentieth-century French writers whose work is likely to invite the qualification of "mystical." We shall try to point out and identify certain traits which seem responsible for this impression. Our task is made easier by the fact that the author himself reflected upon the meaning of the term and tried to give it a practical definition. One finds the following statements in his posthumously published Carnets:

Nous sommes tous d'accord que l'homme est plus grand quand il est mystique qu'égoïste. Etre mystique, c'est ici se donner une commune mesure en dehors de soi. On se rejoint mieux d'homme à homme à travers Dieu, l'universel ou le drapeau ou même le jeu de billard qu'en se cherchant l'un l'autre (la commune mesure n'est-ce pas l'essence du langage?)¹

Here mysticism is opposed not to rationalism but to selfishness, and the concepts and symbols mentioned are such as may play a role in the thoughts of all reflective people. In order to appreciate the remark about le langage it is necessary to recall Saint-Exupéry's general conception of language and of linguistic progress.² He distinguished three layers of knowledge: the unconscious, made up of structures; the conscious, made up of concepts and symbols; and the expressed, made up of objective, designating words and of imaginative, symbolizing words. The two latter layers, the conscious and the expressed, overlap somewhat. Together they constitute the domain of le langage, to which reference is made in the reflection: ". . . la commune mesure n'est-ce pas l'essence du langage?" Linguistic progress, which is in this sense the general progress of human thought, takes place in the second, conscious layer through the resolution of contradictory concepts, through the finding of a commune mesure. Such progress may lead, in theory, to a coherent concept of all experienced reality. In that eventuality, Saint-Exupéry reflected, one might attain a state of mystical blessedness:

La béatitude, c'est la possession du concept souverain, l'accession à un point de vue qui unifie l'univers. Je ne sais rien de plus sur l'univers en soi. Mais il n'est plus de litige entre l'univers et moi.³

Although few people may be expected to reach this state of lofty understanding, it follows from Saint-Exupéry's remarks that nearly all serious thinking involves more or less mystical concepts and symbols. What these mystical symbols and concepts have in common--and what constitutes their mystical quality--is not only a certain air of connoting more than they designate, but also their pertinence to a whole Weltanschauung, to a central view of reality, especially human, social reality. Thus the symbol of a profession, e. g., a doctor's snake and staff, has little mystical content, while the symbol of a nation, e. g., a flag, has much more, and that of a Supreme Being infinitely more. It is important to note that Saint-Exupéry considered as mystical certain abstract ideas, e. g., l'univers mentioned above. We shall, however, confine our study of his own literary mysticism to symbolic images.

His first book, Courrier-Sud, published in 1928, is the one which comes nearest to fitting into the conventional novel form. The plot is simple, but it is a real plot which provides the backbone and main interest of the book. The protagonist Bernis, a young airline pilot reminiscent of the author, returns on leave to the milieu of his youth. Disturbed at finding himself greatly changed, he is consoled by the rediscovery of his childhood sweetheart Geneviève. This quiet, home-loving girl has fulfilled her destiny by marrying and becoming a mother. Her husband is, however, an unutterable boor, and when their child dies she is sufficiently disturbed to go away with Bernis. The two are quickly forced to realize that they belong to irreconcilable worlds: Bernis to that of adventure and change, Geneviève to that of domesticity and tradition.

These characters conceive the differences between their worlds in terms of symbolic details. Thus the cheap, showy furnishings of Bernis' flat are contrasted with the heirlooms of Geneviève's house in the country. Each character way of life is figured also by more elaborate and more permanent symbols, by truly mystical images. For Geneviève the major image is that of the ship, which represents for her--and also for Bernis--the most essential nature of her way of life. The symbolism of this image is composite; that is, it has at least two analogical qualities: durability and security amid the corrosive waves of time, and direction (sens) in the current of time. In a moment of doubt just before the elopement she remembers her old house and old way of life as "ce qui peut vous porter longtemps comme un navire."⁴ This secure and purposeful voyage seems to be interrupted by the death of her child: "Il me semblait . . . que je débarquais . . . je me disais: 'Ca n'a plus de sens . . . on est arrivé'."⁵ Rather surprisingly, Bernis and his friend the narrator are cognizant of Geneviève's private symbol, although she never speaks of it. During childhood they,

too, had thought of the big house as a ship, but with opposite implications: "Mais nous seuls savions cette maison lancée comme un navire. Nous seuls qui visions les soutes, la cale, savions par où elle faisait eau"⁶ After Bernis has decided to break with Geneviève, he thinks of the navire in her way but decides, now, that the sens which it connotes is illusory: "Sa maison était un navire. Elle passait les générations d'un bord à l'autre. Le voyage n'a de sens ni ici ni ailleurs, mais quelle sécurité on tire d'avoir son billet, sa cabine, et ses valises de cuir jaune. D'être embarqué"⁷

It is perhaps even more surprising to discover the same image in the thoughts of a person known neither to Geneviève nor to Bernis. In an extraordinary sermon delivered before the latter at Notre-Dame, a priest presents the ship as the principal symbol of the Church:

Que deviendrez-vous hors de ma demeure, hors de ce navire où l'écoulement des heures prend son plein sens, comme sur l'étrave luisante, l'écoulement de la mer. L'écoulement de la mer qui ne fait pas de bruit mais porte les Iles. L'écoulement de la mer⁸

Bernis is unmoved by this appeal.

His own way of life is figured, among other ways, as a quest for treasure or for an underground spring or, again, as a journey to the stars. In childhood he and his friend, the narrator, had dreamed of seeking treasure or travelling to the stars in later life.⁹ Bernis' career as a pilot seems to fulfill these aspirations, as Geneviève tacitly recognizes by addressing him as "Mon vieil astrologue."¹⁰ The quest seems, on the other hand, to be frustrated by his return to Paris, and he writes to his friend:

. . . tu me connais, cette hâte de repartir, de chercher plus loin ce que je pressentais et ne comprenais pas, car j'étais ce sourcier dont le coudrier tremble et qu'il promène sur le monde jusqu'au trésor.

Mais dis-moi donc . . . Pourquoi, pour la première fois, je ne découvre pas de source et me sens si loin du trésor?¹¹

After the tragic end of Bernis' romance his friend reflects in turn: "Où vas-tu maintenant chercher le trésor, plongeur des Indes qui touches les perles, mais ne sais pas les ramener au jour?"¹² Upon discovering Bernis' body in the desert he imagines death as a fulfillment of the quest: "Un vertige t'a pris. Dans l'étoile la plus verticale à lui le trésor, ô fugitif!"¹³

Like Geneviève's navire, Bernis' mystical source turns up as a major symbol in the priest's sermon: "Je suis la source de toute vie,"¹⁴ says the orator, identifying himself with Christ. There is even a mention of the mysterious star "Vous avez intégré la marche de l'étoile, ô génération des laboratoires, et vous ne la connaissez plus. C'est un signe dans votre livre, mais ce n'est plus de la lumière."¹⁵

It is evident that in this book Saint-Exupéry exposed to public view some of his favorite mystical symbols. Most of them recur often in his later works. It is equally clear, however, that he made mysticism the subject of a novel, or, to state the case in another way, that he adapted mysticism to novelistic purposes. His task of distinguishing and setting into relief the opposing worlds of Geneviève and Bernis is accomplished very effectively--and with a great economy of words--through the device of laying bare to the reader the most significant and the most mysterious symbols in which these characters think. He goes further by making the characters aware of each other's symbols and by bringing most of these images together in the mystical potpourri of the priest's sermon. It may be argued that in these latter procedures the author sins against verisimilitude, but it is plain that his novelistic art is served thereby.

Mysticism is also apparent, though perhaps to a smaller extent, in the thinking of the characters of Vol de nuit and even in that of the real-life subjects of Terre des hommes. In this latter book one is confronted mainly, however, with the didactic mysticism which was to be the most distinctive characteristic of Saint-Exupéry's last works. We shall pass over this book, over Pilote de guerre with its famous mystical concept of l'Homme, even over the Petit Prince and his mystical rose, in order to arrive at Citadelle, the most frankly didactic and mystical of the author's works.

This extraordinary book, which Saint-Exupéry plainly meant to be a sum-mum of all his literary efforts,¹⁶ is far from complete and has many serious imperfections. Its overall plan and general tone may nevertheless be discerned with some assurance from the manuscripts published in the Oeuvres. The work may be placed with plausibility in only one literary tradition: that of the Holy Scriptures and their several modern imitations, such as Nietzsche's Also sprach Zarathustra and Gide's Les nourritures terrestres. It was meant, in short, to be a bible. Having said this, we must, however, retreat immediately to point out that if Saint-Exupéry wished to change men's opinions and actions he was not hopeful of imposing a new religion. While his book lays claim, on the surface, to literal truth, this is, as in the cases of Nietzsche and Gide before him, but a literary pose.

The biblical form is, of course, ideal for the presentation of didactic mystical images. We mention first that of the citadel itself, which represents, along

with the fictitious civilization presided over by the Prince-author, the ideal civilization which Saint-Exupéry wished to recommend to his fellow men. Set in the surroundings of a cruel desert, it symbolizes the whole of man's gallant struggle to be humane and civilized in an indifferent universe. It is a "victoire de l'homme sur la nature."¹⁷ As such it is a proper object of humanistic allegiance, and when the Prince says: "O citadelle, ma demeure, je te sauverai,"¹⁸ he is, in context, declaring his devotion to the cause of man on earth.

Another less grandiose image with mystical content is the noeud. It has long been the basis of many of the author's favorite metaphors. His statement in Pilote de guerre that "l'homme n'est qu'un noeud de relations"¹⁹ already yields its full meaning only in the light of many previous references to the liens of human relationships and to "intelligence" in the sense of "tying together." Citadelle includes many such passages, and the meaning of the individual images is enriched by a sort of thematic development. This development reaches one climax in a passage where the citadel itself figures as a noeud, and the editors have chosen to close the book with a prayer which assigns to the image an even more ambitious symbolism: "Tu es, Seigneur, la commune mesure de l'un et de l'autre. Tu es le noeud essential d'actes divers."²⁰ An image symbolic of God must, according to any definition, be a mystical image par excellence.

For all their mysticism, the citadelle and the noeud are based upon clearly thought out concepts, and they have an explanatory role as well as one of seduction and persuasion. In this book, as in the first novel, Saint-Exupéry's mysticism is, to an extraordinary degree, literary, in the sense of deliberately and artistically contrived. In Courrier-Sud it is employed very effectively in the novelistic portrayal of character; in Citadelle it is used didactically, for the purposes of explanation and persuasion. It should be noted further that both for the characters of Courrier-Sud and for the teacher of Citadelle mysticism is a normal process of creative thought and expression. In keeping with the author's definition, the mystical points of view to which his images invite are points of view which tie things together, which unify the world.

NOTES

1. Paris: Gallimard, 1953, p. 94.
2. The following summary is derived from a study of the author's works, particularly of Chapter III of the Carnets and of Chapters CXXI-CXXIX of Citadelle. See also Carlo François, L'Esthétique de Saint-Exupéry (Neuchâtel et Paris: Delachaux et Niestlé, 1957), pp. 99-127.
3. Carnets, p. 113.
4. Oeuvres d'Antoine de Saint-Exupéry (Paris: Gallimard [Bibliothèque de la Pléiade], 1953), p. 34.
5. *Ibid.*, p. 31.
6. *Ibid.*, p. 62.

7. Ibid., p. 42.
8. Ibid., p. 45.
9. Ibid., p. 62.
10. Ibid., p. 24.
11. Ibid., p. 18.
12. Ibid., p. 68.
13. Ibid., p. 77.
14. Ibid., p. 45.
15. Ibid., loc. cit.
16. See Luc Estang, Saint-Exupéry par lui-même (Paris: Les Editions du Seuil, 1956), pp. 153-156.
17. Oeuvres, p. 816.
18. Ibid., p. 517.
19. Ibid., p. 347.
20. Ibid., p. 993.

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NOTES ON HESSE'S NARRATIVE TECHNIQUE

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This essay is intended as an introduction to the study of some salient features of Hermann Hesse's style. In order to have one central point of reference among the many works of Hesse, one short tale, "Edmund,"¹ has been chosen for detailed examination. From this one brief story lines will be drawn to many of the other works. In this way parallels may be drawn, comparisons made and differences demonstrated without becoming lost in the multiplicity of Hesse's works. One aspect of his narrative style that will receive some emphasis is the relation between theme and motif. Theme will be considered as subject matter or content; motif as the fictional invention or motivating plot force that sets the characters or ideas in motion. Hesse's major themes are relatively few in number and recur constantly in all of his works. His attitudes and his evaluations change over the span of his creative life, but his concern with a few topics remains constant. For this reason a study of almost any work from Demian on may be fruitful as a study of Hesse's main concerns in his writing; while the emphases may vary, the subject matter proves to be remarkably consistent.

Before proceeding to a discussion of "Edmund," it should be pointed out that Hesse himself is the main subject of most of his writing. Some of his books, such as Kurgast and Die Nürnberger Reise, are straightforwardly about himself; in other books the confessional element is more indirect. In an essay written in 1928 Hesse says of his prose works: "In allen handelt es sich nicht um Geschichten, Verwicklungen und Spannungen, sondern sie sind im Grunde Monologe, in denen eine einzige Person in ihren Beziehungen zur Welt und zum eigenen Ich betrachtet wird."² With this in mind it is not surprising that his fictional characters show family resemblances. Mörike of Im Presselschen Gartenhaus (1920) becomes Leo of Die Morgenlandfahrt (1932) and Joseph Knecht of Das Glasperlenspiel (1943). Waiblinger of the first book mentioned becomes Goldmund of Narziss und Goldmund (1930) and later Designori of Das Glasperlenspiel. Siddhartha of the book of that name is the ancestor of the music teacher of Das Glasperlenspiel, while Tegularius of the latter book is an avatar of Hermann Lauscher and Klingsor. Knulp's descendants are legion; all the wanderers and seekers that follow are related to him. One might go back further and count the literary descendants of Peter Camenzind from the musician Kuhn of Gertrud to the various persons in the collections Nachbarn and Umwege. Klein of Klein und Wagner is related to Siddhartha by the final water symbol at the conclusion of the stories concerned. The Demian theme is continued in Klein und Wagner, in Klingsors Letzter Sommer and in Narziss und Goldmund in the sense that the intense search for the self forms the basis of these books. But in the sense that a seeker learns to serve and find himself in service for others, the line of descent from Demian passes from Siddhartha, Narziss, and Leo to Joseph Knecht. Veraguth of Rosshalde (1914) is the literary predecessor of both Klingsor and Klein. The H. H. of

Die Morgenlandfahrt, whose initials call for no interpretation, is also an avatar of Knulp, but one who has read (or written) Demian, Der Steppenwolf (1927) and Narziss und Goldmund. Many other genealogical relations could be shown, for the whole family is quite evidently descended from Hermann Hesse.

For this reason the number of types portrayed and the relationships into which they may enter are limited. Secular saints, seekers and sinners, teachers and pupils, and sensitive youths with puberty problems are the figures most frequently encountered in Hesse's writings. Lonely outsiders and wanderers on the path of life meet fellow seekers, become pupils or teachers, learn about life and themselves and fulfill their fates. Even the complex and enigmatic Das Glasperlenspiel may be viewed as part of this general pattern. The germ of the book and the earliest parts written are the "Lebensläufe," the autobiographies appended to the main body of the book. The tendency to project one's own career into fictional characters and an imaginary way of life finds its final form in Hesse in these "Lebensläufe."

When we turn to the sketch "Edmund," we find a sort of dictionary of the themes that are prominent in Hesse. None of these themes is carried out and developed in full form; most are only hinted at or given a passing reference in this little parable of education. An outline may be briefly given. At some time in the future, namely, the same time as the beginning of the "Kurzgefasster Lebenslauf" (1924), a period referred to by Hesse as coming just before the return of the Middle Ages, Edmund, for whom the story is named, is studying the philosophy of religion under a teacher called Professor Zerkel. Edmund is asserted to be typical of the younger generation of the time in his thirst for living spiritual values:

...was er zu erkennen und zu ergründen suchte, waren die echten, direkt ins Leben wirkenden Praktiken, Übungen und Formeln: das Geheimnis von der Gewalt der Symbole und Sakramente, die Techniken der seelischen Konzentration, die Mittel zur Erzeugung schöpferischer Seelenzustände.³

Professor Zerkel is described as being a representative of the older generation. He is a dry, skeptical, enlightened rationalist. Of him it is said: "[er] hatte für diese Studien ein rein forschendes Interesse, er sammelte und ordnete diese Erscheinungen [i. e., religious documents], wie ein anderer Insekten sammeln mag."⁴ In an advanced seminar with one other student some recently rediscovered Hindu Tantras are being studied. The class translates a saying which deals with the healing power of meditation and concentration on one's inner self:

Wenn du in eine Lage kommst, wo deine Seele krank wird und dessen vergisst, was sie zum Leben bedarf, und du willst erkennen, was es ist, dessen sie bedarf und das du ihr geben musst: dann mache dein Herz leer, beschränke deine Atmung auf das Mindestmass, stelle dir das Zentrum deines Hauptes als eine leere Höhle vor, richte auf diese Höhle deinen Blick und sammle dich zu ihrer Betrachtung, so wird die Höhle plötzlich aufhören leer zu sein, und wird dir das Bild dessen zeigen, wessen deine Seele bedarf, um weiter leben zu können.⁵

While Zerkel and the other student discuss the passage from a philological standpoint and Zerkel sneers at it as propaganda advanced by the Hindus to keep the Bengalese quiet, Edmund follows the advice literally. A picture appears to him. He does not doubt the message, nor is he startled, but he feels that the image shows him the forgotten innermost need of his soul. In a sort of trance, obeying the inner command, he advances upon Zerkel and quietly throttles him to death. Edmund, in a state of euphoria, hardly hears the horrified words of the other student and leaves the seminar buoyed up by a new sense of freedom and vitality.

Even this brief summary shows that the action of the story represents but the sketchy illustration of a pedagogical imperative, namely, that one should let nothing stand in the way of one's education. Of the twelve pages, over half are an exposition of the cultural climate. This combination of criticism and psychological exposition is characteristic of much of Hesse's writing in the post-De-mian period. Neither Edmund nor Professor Zerkel have any contours or any face, for they are merely names for attitudes. Certain attributes are ascribed to them during the course of the exposition which they then illustrate briefly in one or two pages. What we are told about them serves to characterize the age in which they are supposed to live, rather than their personalities. The satiric purpose of the description of this supposed age is obvious and reminds one not only of the "Kurzgefasster Lebenslauf" already referred to, but also of Der Steppenwolf and the opening section of Das Glasperlenspiel. The theme of the tale is Kulturkritik; the plot or fable is invented casually and developed only enough to provide an example of the sort of thing which might occur in the setting described.

This manner of writing is, however, typical of many of Hesse's works. "Vogel," for example, is told for the purpose of illustrating the need for a sense of wonder and magic. "Vom Steppenwolf" is intended to show that not everyone has the inner strength to be an outsider and write his own law tables. "Augustus" asks the question: "What is happiness?" and answers it: "To serve others." These stories are similar to "Edmund" in that they are mostly statements of a single theme with very little inventive power directed toward narrative. What happens, in so far as there is any plot or narrative element, is usually a faint

fictional representation of the thesis of the story. The fact that the moral or thesis is often directly stated in expository form is indicative of the didactic purpose so dominant in Hesse. Once one has seen the essentially essayistic nature of some of his shorter stories it soon becomes apparent that the primacy of pedagogy extends to the larger works as well. The classroom situation which forms the basis of "Edmund" will recall immediately other learning situations in Hesse. The teacher-pupil relationship is fundamental to most of Hesse's works from Demian on and is the most important motivational device which he employs. It appears in many variations and in more or less direct form as the most fruitful motif in his works. The episodic form of Demian, Siddhartha, Der Steppenwolf, Die Morgenlandfahrt, and to a less important degree Narziss und Goldmund, is held together by the relation of the central character to a guide or series of guides. Several variations of this motif are possible. In our tale "Edmund," for example, Professor Zerkel is a negative guide, that is, one who must be removed if spiritual progress is to be made. Similarly, though less violently, the Buddha in Siddhartha represents the type of the rejected mentor. A guide may be temporary and appropriate only for a particular stage in the development of the hero, such as Prätorius in Demian or Kamala in Siddhartha. Or the guide--usually the older, wiser person of the pair, who is meant to be exemplary in his conduct of life--may represent the complementary alter ego of the person guided, as in the relation of Narziss to Goldmund. The archetypal learner-guide relationship is to be found in Demian. From Demian's guidance of Sinclair to the "Lebensläufe" of Das Glasperlenspiel the basic pattern remains nearly constant.

In this characteristic one-to-one relationship the main problem is one of communication. Words alone will not do, wise precepts will not help. Perhaps the most important statement concerning the inadequacy of precepts is the section of Siddhartha in which Siddhartha rejects the teachings of the Buddha. The younger seeker, who is finding his way in life through trial and error, learns from the older guide's way of living more than from his words or advice. One teaches, according to Hesse, by living in such a way that the essence of one's life wisdom is an inspiration to the pupil. For this reason the most idealized figures that appear in Hesse's pages are teachers who are very nearly secular saints. The most sublime figure of this type is the venerable music teacher of Das Glasperlenspiel, who has his predecessors in Demian, Vasudeva of Siddhartha, Pablo-Mozart of Der Steppenwolf, Narziss, and Leo of Die Morgenlandfahrt. The autobiographies at the end of Das Glasperlenspiel may be understood as three variations of this principle. That the hero of this novel ends his life as a tutor to a single boy has been frequently pointed out and discussed. The stories in which this educational factor of the devoted guide is missing are generally concerned with failures in life, such as Klingsor in Klingsors Letzter Sommer or Klein of Klein und Wagner. With the preceding in mind it is evident that "Edmund" represents an extreme variation of the basic pattern, namely, an inversion or perversion of the teaching-learning situation characteristic of Hesse.

Other typical themes that appear in "Edmund" either directly or allusively are the love for Hindu lore, the spiritual hunger and quest of a young seeker, the violence of the resolution, the thesis of cultural decay, the urge for self-realization and violent self-assertion by any means, the sense of heritage and the permanence of values accepted as norms (by the Tantras), modern depth psychology, the need for meditation in order to effect catharsis, the moment of enlightenment or awakening--all these are present in this little tale. They are, to be sure, not fully realized in narrative form in "Edmund," but their presence is indicative of Hesse's abiding interest in them and a reminder that most of the characteristic Hesse may be found in almost any work.

In two earlier stories Hesse has depicted a violent solution to difficult learning situations. The fragmentary Berthold, written 1907-8, has as its theme the problem of growing up in a small South German town. Berthold, the hero of the tale, becomes involved in error and sin, experiences all the pangs of adolescence within his soul, and finally commits murder in order to escape from the mess in which he finds himself. At this point the fragment breaks off. It is clear that Hesse's interest lies in the moment of resolution and in the internal torment that leads to the violent act of release. Berthold is without the intellectual or spiritual interests that are ascribed to Edmund, but he is patently a precursor not only of Edmund, but also of Harry Haller of Der Steppenwolf, and, in his sensuality, of Goldmund of Narziss und Goldmund.

Early in the story Berthold believes that he has accidentally killed a playmate. Although he feels deep relief when he discovers that the playmate has not died, the incident is described by the author as being a significant one in his process of growing up and finding himself. Berthold is described as being hungry for knowledge. Although the author tells us that he is not clearly aware of it, he is, like Edmund, really seeking knowledge of his own inner self. When, at the end of the fragment, Berthold kills his supposed rival as a drastic solution to his state of emotional distress, he feels no remorse for this crime, but rather a sense of release and relief, and, like Edmund, looks forward confidently to a new life. The ethics of self-development and the violent solution of emotional problems are common to both stories, but in Berthold there is not yet the thought of spiritual regeneration, a theme which is central to Hesse's writing from Demian on. Tension within the framework of family discipline, adjustment to school discipline, and the temptations of sex are the means by which Hesse sets in motion the above themes. Family and school remain throughout Hesse's work the most important settings for the development of his heroes.

The curious little tale "Der Waldmensch," written in 1914, sketches briefly the beginning of the career of the young Kubu. It is placed in time at the dawn of man's rise from savagery. The hero Kubu has in his heart the dream of a bright, new world. He escapes from the oppressive gloom of the primeval forest and the dark, mysterious and bloody religion of the forest by killing the tribal priest.

It is not a simple act of revenge or of hate, but is, like the murders in "Edmund and Berthold," a means of release of inner powers and an escape from the bonds that fetter self-development. The priest represents the obstacle to the realization of the vision within Kubu. This obstacle must be removed. As in the other stories we have considered, the reader is left to imagine the further career of the person who has escaped. Kubu is not really a person with a fully drawn personality any more than are Berthold or Edmund. He is merely the bearer of the vision of a better world. The priest represents the reactionary force of unenlightened religion. The tale is a parable of cultural progress, just as "Edmund" is a parable of learning. Nothing described in the story and nothing told us about the actors is meant for its own sake, but is on the contrary intended to exemplify the thesis of the story. It is characteristic of Hesse that he takes the standpoint of the all-knowing author, ascribes certain attributes to the hero, tells us what he thinks and feels, and invents a situation which allows the hero to demonstrate these thoughts or feelings. Frequently the plot is a pale exemplification of the theme. Important for Hesse is the description of the emotional crisis and the moment of resolution. Only in Klein und Wagner does Hesse deal at length with the protagonist after the violent moment of release.

With Demian (1919) Hesse enters his second period of creativity and the time of his greatest concern with depth psychology. This book is also the first to set the basic narrative pattern which we have observed in "Edmund," namely, the combination of Kulturkritik and inner spiritual development. This pattern, although varied and modulated, remains very nearly constant through Das Glasperlenspiel, Hesse's last major fictional work. The motif of the older, wiser guide also receives in Demian its classic formulation. The theme of the book is simple and is given at the outset: "Ich wollte ja nichts als das zu leben versuchen, was von selber aus mir heraus wollte. Warum war das so sehr schwer?" The problem of finding one's self and one's way in life is the dominant theme. The criticism of bourgeois life and standards forms the secondary theme. The first chapter entitled "Zwei Welten" reminds the reader of Kinderseele, is similar to the opening of "Kurzgefasster Lebenslauf," and contains echoes of Hermann Lauscher, but as the story progresses the tortured self-awareness and almost morbid introspection of the central character mark a new departure in Hesse's writing. From this period on the preoccupation with the inner life of the hero forms the substance of Hesse's writing.

This concentration on the inner life of the central figure leads to a breakdown of the formal structure of the novel. Since the main concern is the recording of subjective impressions and stages of inner growth, the form of the diary or the thinly disguised essay is immediately suggested. Plot and plot development become a noting of stations along the path of development. The reflective element, especially when the hero is so absorbed with himself, and the need for interweaving inner psychological processes with a critique of bourgeois culture lead naturally to the form of the essay. The search for the self is at once both

theme and motif. Every encounter which the hero has is there not for its own sake but as a means of illustrating a new stage of development and a different type of response. Our starting point, "Edmund," illustrates an isolated situation and the response to it. If several prior episodes from Edmund's adolescence were invented to precede it, one would be on the way to having a book such as Demian. There is no system of motifs to supply a narrative framework and little effort is made to give form and shape to an outer reality or to conjure up a world other than that which lies behind the walls of the hero's egocentricity. "World" is seen mainly as that which impinges, usually painfully, on the consciousness of the hero. The responses of the subject are the substance of the book; a précis of the plot in its essentials would list these responses.

It is not so much a question in Hesse of ordering one's universe and finding one's place in an objective reality as of taking den Weg nach Innen with all its depths and dangers. Knowledge of the self often seems to involve just that and nothing more; it does not necessarily result in placing one's self in the framework of a reality made up of other real objects or people, but rather leads to a mystique of an all-pervading ego which sees all in its own image or as a reflection of itself. For this reason Hesse makes frequent use of the mirror motif, notably in Klingsors Letzter Sommer, Klein und Wagner, and Der Steppenwolf. Another motif which Hesse has used to good effect is the merging of apparently distinct persons into one. With this device Hesse is able to express symbolically the tendency of the ego to absorb all that it experiences. Pablo-Mozart of Der Steppenwolf immediately comes to mind, as does the merging of the hero with Leo in Die Morgenlandfahrt.

The form of pure confession would lead to the diary or to a kind of stream of consciousness writing. Some setting other than the psyche of the hero must be found for communicating validly to others the subjective stirrings and promptings of the ego. Perhaps for this reason Hesse developed as one of his major motifs the idea of the Orden. This is in part a compensatory device. Sinclair and Demian dream of an order of like-minded spirits, but not until Die Morgenlandfahrt and Das Glasperlenspiel did Hesse depict an order in such depth and detail that it became the basic framework of the story. The last-mentioned book is, in fact, an outgrowth of the Castalian Order and its game of glass beads. The game is the leitmotiv of the book, and the order, which is a realm unto itself, holds the story in its frame as the basic motif of the book. An order, whether secular or religious, provides a sphere of activity and an opportunity to serve. Since the theme of service to one's fellow men becomes a major note from Siddhartha on, the motivational device of the order becomes more and more important in Hesse's works until it reaches its culmination in Das Glasperlenspiel. At the time of Demian Hesse had not yet created this means of achieving an objective correlative for his themes. His concern in this book is to show the pain that comes with insight into one's self, the problems of sin and guilt complexes, and the necessity of suffering for maturity. His invention in regard to plot is directed toward creating obstacles for the hero to overcome. Objective reality

is present only as a problem for inner development. Kromer, for example, is not portrayed as a person, but simply represents "the enemy." The university does not come alive as an institution nor is it described at any length. What we are told is that Sinclair rejects it.

In Siddhartha Hesse has developed a motif that serves as an objective correlative. The river in the latter portion of the book symbolizes the goal for which Siddhartha is striving. The ideal of absorption of the selfish strivings of the ego into service for others, combined with a sense of the flux and flow of life, is very adequately represented by the river. Prior to this the motivational devices were the relations to various people: parents, companion, teachers of various kinds (the Buddha, Kamala, the rich merchant), and finally the son. All of these are finally rejected. The importance of a setting as a motivating force is not confined to Siddhartha. In Klein und Wagner Italy becomes a symbol for an imaginary South, a place where the moral rigor of the North is lacking and where time flows with mystic force in a soft and gentle climate. It is a refuge at first, until Klein's human relations become unbearable again. The final symbol is that of the sea. The urge to lose the self in harmonious absorption into a larger entity had been satisfied in life by Siddhartha, who found at the bank of the river serenity and peace of soul. Klein merges himself with the sea and achieves unity with something other than the pain of individuation only in the moment of death.

One motif for expressing spiritual progress, which we have seen briefly in "Edmund" and that is important for many other stories, is the moment of awakening. In Klein und Wagner it is called "die Stunde der Umkehr und Erleuchtung," in Das Glasperlenspiel simply "Erwachen." Klein und Wagner starts as a flight from the self, continues as a quest for the self, and ends with the symbolic submersion of the self in the sea. This progression is expressed by describing successive moments of insight. In Das Glasperlenspiel, "Erwachen" becomes a leitmotiv that accompanies the spiritual progress of the hero. It is Hesse's belief that one advances spiritually in large measure through moments of great intensity of insight, moments of special grace in which one awakens to a new understanding. The scenes in which Hesse describes the "awakening" of his hero bind together the incidents of the narrative. Usually the event that follows is prepared for by the moment of awakening. In Klein und Wagner the drastic act precedes the insight into the nature and necessity of the act and the rest of the story deals with Klein's awakening to himself. In Siddhartha, Demian, and Das Glasperlenspiel such precious moments are described usually as being the result of grace in meditation or as the gift of a mysterious and benign power of enlightenment. Common to all of Hesse's stories from Demian on is the belief that such a moment of enlightenment will come in response to a deeply felt inner need. Only in "Edmund" is the process depicted in detail as something that can be induced by will and effort.

Perhaps for this reason there is an atmosphere of gentle irony surrounding the tale. Edmund's generation is described as eager to recapture the spir-

itual wealth of the past. But its quest is for formulas, for techniques and practices that will produce a calculated result. The anecdote in "Edmund" concerning the university lecturer who imitated Novalis--he desired to practice controlling the body through the powers of the soul--and succeeded in dying at an early age, like the admired poet, is told in an ironical tone. There is no doubt that Hesse sympathizes with Edmund and his spiritual hunger, but at the same time Hesse is smiling at him and at his efforts to discover spiritual values through formulas. Hesse's irony is of many kinds and remains an element of his style which has not yet been satisfactorily studied. In some stories ("Tragisch," "Vogel," "Vom Steppenwolf") it is so obvious and so biting that it needs no commentary. In general it may be noted that Hesse treats ironically all attempts to achieve spiritual experience in borrowed terms. In addition Hesse satirizes Edmund's wish to find not so much values as powers. In this way the author is also ridiculing his own times, for even where a genuine desire for the spiritualization of life exists, as it is said to exist in "Edmund," one is forced to undertake the task in the terms which the Zeitgeist provides. The story is in part about the lasting force of values which were once accepted, and the efficacy of the Tantra is intended as an illustration of this. In order to appreciate Hesse's intent, one needs to know that a Tantra represents rigidly formalized, ritualized Hindu lore. Most of Hesse's stories illustrate the rejection of such dogma and emphasize the necessity for the individual search, the seeking, through trial and error, of one's own way.

This is the theme of Narziss und Goldmund. To set this theme in motion Hesse has invented a kind of timeless Middle Ages through which Goldmund wanders, while Narziss remains in a religious order. The framework of monastic life is sufficient for Narziss, who represents mind or intellect. For Goldmund, a Seelenmensch, a different setting is necessary. Thematically the part of the book that deals with Goldmund, and that is the major portion, is little different from Hesse's previous works. The motif of wandering, a main motif in Hesse from Knulp on, and erotic encounters with willing women are the chief motivational devices that hold together the successive episodes. The charm of the book lies in the skill of the author in evoking the atmosphere of the past. Again, as in most of his stories, we are told about the thoughts and emotions of the protagonists either through philosophical dialogue or in straightforward expository prose. In narrative technique it differs little from previous works.

In his last great novel, Das Glasperlenspiel, Hesse has created a whole cosmos within which the career of his hero may move. Thematically the novel is a summary of Hesse's concerns over the years, but without the frenzy of works like Der Steppenwolf. It is similar to previous works in that it begins with Kulturkritik and continues with the story of the growth and development of a single individual. But now this criticism is prefaced to the description of a whole imaginary world in which the life of the hero may unfold. The world of Castalia, the game of glass beads, the fiction of the hierarchy within the Orden,

the opponent and complementary figure of Designori, the sense of the "other world," that is, the world of history beyond the confines of Castalia--all this amounts to a framework of motifs that expresses perfectly what Hesse wishes to communicate and is of sufficient magnitude and plasticity to sustain the philosophical elements of the book. As has already been pointed out, the setting--usually a school, a town in South Germany, the family, a friend or guide, the atmosphere of bourgeois culture--is one of the important motifs in Hesse, since it enables him to register the responses of the hero to his environment. In this last novel it is no longer necessary, as it was in Demian or Siddhartha, to state in expository form the successive stages of spiritual or intellectual growth of the hero. In this book alone the hero moves within a world that functions constantly as an objective correlative of the emotions and ideas expressed. Once the symbolism of the game of beads has been established in its full scope, a mere allusion to it suffices to conjure up a whole nexus of associations and ideas. If one accepts the basic fictional invention of the story, it does not matter that the world in which the hero moves is purely imaginary, artificial and Utopian.

In summary one can see that the themes listed earlier are expressed in a limited number of motifs. The themes found in "Edmund" turn out to be the basic subject matter of most of Hesse's writing since the first World War. The motifs through which they gain objective form and receive a fitting embodiment in narrative style remain until Das Glasperlenspiel very nearly constant. Hesse's inventiveness is directed toward variations and modulations of a small number of themes and motifs which may be found, either realized in narrative form or in allusive suggestion, in almost any work. The search of a lonely individual for his own true self and his appropriate way in life is the single, dominant theme of most of his writing. The sincerity of the search, the pathos of the problems and the intensity of the colors and tones he is able to evoke make his works convincing and moving. He is able to let shimmer through an attitude of love for man and awareness of God that keep alive a faith in a brighter world and a consciousness of the ideals of the spirit. It is for the charm of the situations and episodes and the atmosphere--frenetic like Der Steppenwolf or idyllic like Knulp--that we treasure Hermann Hesse, not for his conquest in prose of any large section of our contemporary world or of what he so often refers to ironically as "so-called reality."

NOTES

1. Traumfährte. Neue Erzählungen und Märchen (Zurich, 1945), pp.165-176.
2. See Das Werk von Hermann Hesse: Ein Brevier (1952), p. 48.
3. Traumfährte, p.169.
4. Ibid., pp.169-170.
5. Ibid., pp.170-171.

A FIFTEENTH CENTURY PORTUGUESE COOKBOOK

By K. S. Roberts, University of Delaware

Among the Portuguese manuscripts in the National Library in Naples, the oldest, which bears the number I-E-33 and which dates from the end of the fifteenth century, is an anonymous treatise devoted chiefly to recipes. The first two pages, which are almost illegible, contain directions for fattening chickens and for making velvet, while the last three pages contain remedies for toothache, quinsy, and burns. No edition of this treatise has been made, although attention to its existence was called as early as 1895 by Alfonso Miola in his Notizie di manoscritti neolatini--parte prima. A very short extract appears in the collection Textos Arcaicos of J. Leite de Vasconcellos (3rd ed., Lisbon, 1923). It is possible that potential editors have been discouraged by occasional obscurities in the text or by their own inexperience in culinary matters. However, both the language and the subject are of enough interest to make a closer look at this treatise worth while.

A number of archaic forms turn up in the vocabulary: asy for assim, ãtre for entre, çogidade for sujidade; asynha, "quickly," instead of depressa; acerqua with the meaning of quasi, "almost"; camanhos for quão grandes, "as big as"; sobelo for sobre o; emteyros for inteiros, "whole, entire"; crara for clara. There is even an example of the adverb y, in the phrase ẽ outra aguoã que este hy feruẽdo. Spelling is quite irregular; leite is found written in five different ways (leite, lejte, leyte, lleite, lleyte), and manteiga in twelve. Qu for c is common: açuquuar, biquo. An interesting point in connection with the word açucar is the paragogic e which appears in a number of cases: açucare. Occasionally, older and more modern forms compete: frol and flor, crareficar and clarreficar, mea and meia, pineira and peneira, "sieve"; sertã and sartãã, "frying pan." Several curious ways of expressing "a little" occur: hũua pouqua de, huã pequena de, hũ pequeno de, hũu tamanyno de.

In the matter of grammar, perhaps the most interesting feature is the variety of forms used as imperatives: the second and third persons plural of the future indicative (deitarãõ, cozerãõ, poreis, ẽchereis); the second person singular and the third person plural of the present indicative (tomaras, fazem); the third person plural of the present subjunctive (amasem, tornẽ); the infinitive (ter, lavar). The true imperative is quite rare; an example of tomay occurs. At times, the author shifts in mid-sentence from the third plural of the future to the second plural: tomarãõ a perdiz . . . E deitareis tudo ẽ hũua tigella. In the future, object pronouns are usually placed between the infinitive stem and the personal ending: tira-la-am, mete-la-eis, deyta-lo-am. A curious construction of a pleonastic nature is the combination of a verb with its past participle or with an adjective or noun related to it: pica-la-am muito picada, rralado muj rralo, por-lo-eis mujto bẽ postos, bate-lo-eis sempre muyto batido, os cozerãõ bẽ

cozidos, como feruer huã feruura, soua-la-aõ muyto bẽ souada. Partitives occur sporadically: deitar-lhe-aõ destas agoas quẽtes, tomareis do arroz, deitem-lhe da cõserua.

The chief interest of the treatise, however, depends perhaps more on its recipes than on its grammatical and orthographic features and on its stock of archaic words. Through these recipes, one gets an insight into an important part of the life of the fifteenth century Portuguese aristocracy. Although we have no information about the author's identity, we can safely guess that his public was a wealthy and worldly one, since the poor would neither have been able to read the treatise nor afford the foods described, while religious congregations in most cases would have judged the rich fare unsuitable to their way of life. The recipes are distributed among four cadernos, or books: the first is a moderately long description of meat dishes; there follow two short books containing egg and milk recipes; the last section, on preserves, is the longest of all.

The section on meat dishes shows chicken occupying a prominent place, with seven recipes. However, other meats are mentioned: partridge, rabbit, squab, and even lamprey, for which the following recipe is given:

Take the lamprey, washed with hot water, and remove the intestines over a new bowl so that the blood falls into it. And roll it up inside that bowl and add coriander seed and parsley and onion, chopped fine. And add a little oil, and cover it with a lid, and when it is very well soaked, add a very little oil and vinegar. And add cloves and pepper and saffron, and a little ginger.

Among the various chicken recipes, perhaps one of the best is:

Take a chicken and roast it, and after it is well roasted cut it in pieces. Then take eggs, yolks and whites, all well beaten. And when this chicken has been well dipped in these eggs, put a frying pan with butter on the fire, and fry the chicken in all this butter. And take slices of bread, and do the same to them, dipped in the eggs and fried. And take refined sugar. Then take the chicken and the slices of bread, and put everything on a plate, with the bread below, and crushed cinnamon and sugar on top.

All the meat dishes call for a variety of spices. The recipe for meat pies requires cloves, saffron, pepper, ginger, and coriander seed, as well as the juice of lemons or of unripe grapes. Partridge stew needs cloves, pepper, and saffron, while one rabbit dish features cloves, saffron, ginger, and pepper.

Chicken Moorish Style (Galynha Mourysqua, a sort of stew) contains onion, parsley, coriander seed, and mint. One curious aspect of the section on meat is the absence of roast beef, pork, or lamb. These meats, when they are mentioned, are to be found in pies or hash.

The very brief section on egg dishes includes a recipe for scrambled eggs, using sugar, cinnamon, and flower water, and a recipe for a fantastic combination of quinces, hard boiled eggs, and beef marrows. The book of milk dishes contains, in addition to recipes for blanc mange and milk puddings, directions for making fritters out of rice that has been cooked with milk. The long section on preserves introduces the fruits used as the base for various jams and marmalades: citrons, peaches, lemons, various types of pears, pumpkins, quinces. This section also has recipes for candies, including marzipan. One strange recipe describes a preserve made from stalks of lettuce.

In some cases the recipes fail to state the quantity of the ingredients: "Take flour, very well sifted and white . . . and put into it sugar and butter, whatever you wish"; "Take lamb or fresh pork and mince it very fine." At other times, weights and measures are given. The ones used in this document are the alqueire, used as a dry or liquid measure and equivalent to thirteen liters (tomarão meyo alquejre de poo de farynha); the arratal or arratel, an old weight equal to 459 grams (deitar-lhe-ão hũ arratell de açuquar pisado); the arroba, worth thirty-two arrateis, or about fifteen kilograms (Hũa arroba de carne de porquo dos lombos e das pernas); the colher and colherynha, tablespoonful and teaspoonful; the onça, or ounce, worth one-sixteenth of an arratal (vimte e cimquo onças de sall moydo e cimquo onça e meia de pimêta); the palmo, or span, the distance between the end of the thumb and the tip of the little finger of the hand when spread out; the quartilho, equal to three-fourths of a pint (deitem-lhe huũ quartilho de agoa de ffrol de laramja); the salamỹ, one-sixteenth of an alqueire and therefore a little less than a liter (deitaram meio salamỹ d'azeyte). At times amount is indicated by the old-fashioned method of referring to a quantity equal to the size of an egg or a walnut: Derreterão hũa pouqua de mamtejga que sera tamta como huũa noz ẽ cada tigela; hũa talhada de toucinho tammanho como meio ovo.

It is interesting to notice the kitchen implements that are mentioned. Among the containers used for cooking are the algujdar, an earthen or metal vessel in the form of an inverted cone, the bacia (basin), the bacio (pot or pan), the certãa or sartã (frying pan), the escudela (a bowl or scoop, generally made of wood), the panela (pot or pan), the púcaro (a small drinking pot or drinking cup), the tacho (a pan, often wide and shallow and with handles), the tigella or tejala (a bowl or porringer), the tigelynha (a small tigella), and the vazilha (a vessel or dish). Cooking tools named are the caretilha (a jagging-iron, used for cutting pastry into ornamental shapes); the canyuete (knife); the furador

(pitter, used for pitting fruits being prepared for preserves); the fuso (skewer; also used to pierce fruit); and the rrapadoura (grater). Other implements are the escumadeira (skimmer), the gral (mortar), the jueira (sifter), the peneira or pineira (sieve or strainer). Also mentioned are the sesto (basket), pia (trough; used in making orange preserves), the tauo and taoleiro (bread boards), and lids or covers referred to as tapadeira, telhador and testo.

There are several curious omissions in this treatise. Although some of the recipes call for oil, presumably olive oil, there is no mention of olives themselves. Wine scarcely appears; is it possible that wine cookery was not practiced in Portugal in Renaissance times? Another omission, which should cause less surprise, is that of vegetables, except for onions used as seasoning. The custom of eating greens may have had little appeal for those who could often afford meat.

Three persons are mentioned by name in the cookbook and one in the short section on remedies at the end of the manuscript. Among the milk dishes one finds Tigelladas de leyte, that is, milk pudding, of Dona Isabell of Vilhana, and almogauanas, or cheese tarts, of the same Dona Ysabell, while among the preserves appear a Marmelada de Catarina Ximenes and a Marmelada de Dona Joana. Might this Dona Joana be the princess of that name who was the sister of King Afonso V (b. 1432, a. 1438, d. 1481) and who married Henry IV of Castille? In the section on remedies, there is a Recepta de Dom Luis de Moura pera os demtes. Perhaps if the identity of these four persons is ever established, it will be possible to find answers to the questions: Who wrote this cookbook, and for whom? Even without this knowledge, however, this treatise, with its quaint recipes and style, forms a most interesting example of culinary literature and is one that deserves to be better known.

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JULES JANIN, "PRINCE OF CRITICS"

By Hobart Ryland, University of Kentucky

Jules Janin, one of the most popular critics of the nineteenth century, although almost unknown now, was born in Saint-Etienne in the Loire in 1804. He studied the classics in Paris and soon afterwards, fully armed with literary discernment (an unusual accomplishment for so young a man), he leaped into the battle of budding romanticism.

Because of his classical background the young Janin admired such writers as Horace, La Bruyère, Racine, and Corneille, and he was not impressed by the new writers of the period.

In his formative years, before 1830, Jules Janin wrote first for Lorgnette, then he went to Figaro, where he earned fifty francs a month. Later he wrote for the Quotidienne and the Messenger des Chambres. During this period he was contributing articles and stories to five or six other magazines and newspapers.

As a young critic, Janin was not sure of Hugo's literary importance. He wrote:

Pour la forme de M. Victor Hugo, je suis loin de me prononcer encore; j'avouerai même que j'ai regret de voir la langue de Ronsard revenir trop souvent dans ces odes. Mais cependant, tout en reconnaissant que la langue a été souvent outragée, force nous est bien de convenir que nous retrouvons toujours dans M. Victor Hugo un poète inspiré, éloquent, peu soucieux des clameurs contemporaines et surtout . . . un homme qui croit et qui, dans sa croyance même, a trouvé la plus belle comme le plus inépuisable source de talent.¹

A year later he expressed himself in this way:

M. Victor Hugo, le plus incorrect des versificateurs en est, toutefois, le plus fort et le plus adroit. Il a plié la langue à des expressions inouïes. Esprit d'une nature forte et large, il a fait un système de ses défauts, qui de jour en jour envahissent son talent. Il s'est fait une manière au lieu d'en avoir une. Il s'est imposé des bizarreries, qu'il a longtemps dédaigné de corriger. Il semble qu'il ait pris les conseils de la critique comme tant de fils reçoivent les avis de leur père; il lui a semblé qu'il ferait de l'indépendance par l'entêtement, et il a conçu l'espoir de faire une beauté d'une

infirmité ou d'un ridicule, en se vantant et en s'y persévérant. Qu'il fasse attention, il a tué bien des jeunes gens par son exemple, le suicide littéraire serait un double crime pour un talent si vivace, pour une nature si haute.²

Hugo was accustomed to adverse criticism in a period when romanticism was still not accepted by most of the critics. Janin's evaluation seemed to have disturbed him, and he wrote to Sainte-Beuve:

Ces misérables Janin et Latouche [The latter had just written an article in the Revue de Paris attacking both Hugo and Sainte-Beuve] postés dans tous les journaux épanchent de là leur envie et leur rage et leur haine. Ils ont fait une défection dans nos rangs, au moment décisif. La vieille école qui ne soufflait plus, a repris l'offensive. Un orage terrible s'amonce sur moi et la haine de tout ce bas journalisme est telle qu'on ne me tient plus compte de rien.³

In 1829 Janin wrote a novel, L'Ane mort et la femme guillotinée, which he intended as a travesty on romanticism. To his surprise, this fantastic tale was an immediate success and placed him unexpectedly but definitely in the camp of the new school. During that year Janin was especially productive and published four other books. His reputation was so well established that in November he became a member of the editorial staff of the Journal des Débats, the outstanding daily newspaper of Paris. He was to remain with this publication for the rest of his literary life. His first duties were those of political reporter, a type of work he had been doing with the Messenger des Chambres.

In the course of the year 1830, Duviquet the drama critic--he had inherited this position from the famous Geoffroy in 1814--found that he was unable to deal with the many new plays which appeared after the success of "Hernani." He asked Janin to help him, and the young critic reviewed his first play on June 28, 1830--not in November, as Janin stated in the preface of his Histoire de la littérature dramatique.⁴

Janin's reviewing technique asserted itself in this early column. He criticized a play by Carmouche and de Courcy based on Prévost's Manon Lescaut. He expressed himself in this manner:

Il faut reconnaître pour l'excuse que ces messieurs n'ont pas compris un mot de l'oeuvre qu'ils traduisaient. Tout l'intérêt du livre existe justement dans ce que MM. Carmouche et de Courcy ont retranché dans leur drame.

Comme spectacle Manon Lescaut, grâce à une belle mise en scène, grâce à beaucoup de mouvement,

à de jolis costumes, grâce aussi à Mme Moreau-Sainte, qui cette fois a montré l'âme et s'est émue, Manon Lescaut est à tout prendre un spectacle; mais comme oeuvre dramatique, c'est une profanation.⁵

Four months later Janin was transferred to drama criticism and in time became the regular drama critic for the Journal des Débats. His first columns were like bombshells which added even more smoke and fire to the already combustible literary situation brought by the production of "Hernani" and other romantic plays. Up to the time of Janin it had been assumed that a drama critic must limit his expression to a simple résumé of the play, perhaps with casual observations about the actors. But Janin could not accept that definition of dramatic criticism. He considered it his duty to analyze each play carefully and to give a detailed report. He had a sure eye for what was real and what was counterfeit in play writing; his thorough studies of classical dramas had given him the necessary background for critical appreciation.

His first readers--and he soon had many--were charmed by the abundance of his ideas, the exuberance of his imagination, and the originality of his style. He mixed fantasy with reason, seriousness with levity, reproaches with praise, and presented all of it with good sense and good taste.

The romanticists had broken entirely with the rules of classicism, and Janin broke completely with the tradition which limited the scope of a drama critic. His column was not at all restricted to the latest play; he wrote about the circus, an important auction sale, the cholera epidemic, lectures at the Sorbonne, savages exhibited on the Champs-Élysées, the Siamese Twins--in fact, anything he considered a part of the drama of everyday living.

He was now accepted as a member of the young group composed of such writers as Lamartine, Musset, Vigny, George Sand, and Dumas père, and through the owner of the Journal des Débats, Louis Bertin, he became a good friend of Victor Hugo. But he did not share the disdain of these writers for classical literature. He knew how to find what was sublime in Racine, Corneille, and Molière. In his columns he was able to point out how the older writers were eternally young, free, bold, and spontaneous.

How intense was the intellectual life in the 1830's! A new play, a fine poem, an opera, an exposition of paintings stirred the imagination and became a lively subject of conversation. The most active expression of the exuberance of those times was the stage. In 1832 there were twenty-two authorized theaters, sixteen more which were operated by private societies, and six more in the fau-bourgs. And most of these theaters had plays in production during the whole of the season.⁶

The sobering influence of Janin's criticism was badly needed. The incli-

nation of so many of the young romanticists, in their enthusiasm for exaggerated melodrama, was to lose sight of the basic principles of good playwriting. Sainte-Beuve recognized this and wrote: "On est réduit (le croirait-on) à n'avoir plus, pour sentinelle hardie que l'esprit et le caprice de M. Janin qui dit, avec un bon sens pétulant et sonore, ce que chacun pense."⁷

Janin's unrelenting attack on bad writing brought some resentment. As early as January, 1832, he was challenged to a duel. The following item appeared:

Monsieur Jules Janin est venu nous prier de l'accompagner chez M. Théodore Anne, qui se croyait offensé par le feuilleton ayant pour titre "Les Vaudevil-listes et les Brouillards." Arrivés sur le terrain, les témoins de M. Anne sont tombés d'accord avec nous, que cette revue n'avait rien de personnel. Dès lors il devenait impossible que cette affaire eût les suites que désiraient M. Anne et M. Janin.

Les témoins de M. J. Janin

Th. Burette, Léon Bertrand

Les témoins de M. T. Anne

Léon Anne, Ricourt.⁸

Félix Pyat, an obscure playwright, became a violent enemy when Janin gave his play "Ango" an unfavorable review. He attacked the critic in every way he could, but Janin simply ignored him. Alexander Dumas became so upset by the things written about his popular play "La Tour de Nesle" that he brought suit against the critic. Later Janin wrote an uncomplimentary critique of "Les Demoiselles de Saint Cyr," by the same author. That time, although bitter, Dumas did not sue.

When disappointed authors wanted to fight a duel, Janin agreed to give satisfaction, but at the same time he indicated that he was simply doing his duty, in the best way he could, by expressing an honest opinion. The offended one, on more sober reflection, usually dropped the matter without insisting on coming to arms.

During the 1830's Janin found time to do other writing. He published five novels, sixteen volumes of short stories, two travel books, prefaces, articles in Le Livre des Cent-et-un, in Dodécaton ou le livre des douze, and in most of the leading periodicals.

In spite of Janin's popularity, the Journal des Débats reached a period of financial instability in 1848. Armand Bertin, the owner, was obliged to reduce the critic's salary to 6,000 francs. Janin had a strong sense of loyalty and stayed with Bertin despite an offer of 24,000 francs from the Moniteur universel.

With the coming of the Second Empire, Janin remained in Paris although his sentiments were with those who had fled into exile. He was continually putting the Journal des Débats into jeopardy by his outspoken admiration for the works of Hugo. On frequent occasions the editor had to ask him to moderate his language or the paper would be suppressed. His admiration for the author of Les Misérables brought many letters of thanks from Hugo, and an active correspondence was established.

Janin was soon working on his Histoire de la littérature dramatique, selections from his best columns woven into a unit by many pages of linking material. Unfortunately, these six volumes represent only a small part of Janin's dramatic criticism. Since the Journal des Débats for the years 1830 to 1873 is not easily accessible (The Yale Library has the only copy in the United States for those years), it is highly desirable to have a complete editing of his work in order to give him his rightful place in critical literature.

In 1865 the time seemed ripe for Janin to present his candidacy to the Académie Française. There were two vacancies caused by the death of Vigny and J. J. Ampère. Everybody thought Camille Doucet would get one of the fauteuils and Janin the other, but Prévost-Paradol was elected instead of Janin. The latter accepted his defeat in good humor and wrote an amusing bit in the Journal des Débats of April 11, 1865, entitled "Discours à la porte de l'Académie." In 1869, when Sainte-Beuve died, it was Janin who took his place in the Academy.

Janin wrote his last column for the Journal des Débats in July of 1873. For more than forty years he had contributed a column nearly every Monday. This adds up to an enormous amount of writing. In addition he published ninety-three books and edited many more. Under the pseudonym of Eraste, he contributed for many years to the Indépendance belge. During the last years of his life he spent his time reading in his library, one of the finest private libraries in France at that time. He died in 1875.

Jules Janin, called "The Prince of Critics" by many of his contemporaries, deserves more recognition than is given him in the annals of nineteenth-century French literature. His weekly column in the Journal des Débats is perhaps the most faithful history of the theater in Paris during the important years between 1830 and 1873 when drama in France was going through important changes and developments. The fact that he wrote about many things in his columns and sometimes wandered off the subject should not detract from the solid critical material he has given us. Because of the nature of his work, and because he had to meet a deadline every Sunday night, he was unable to do the careful documentation necessary for reliable historical references. He simply sat down and wrote and depended on his memory for the necessary information. His columns serve as a reflection of the sentiment of the times and as evidence of a good critic's appreciation of what was good and what was bad in playwriting.

NOTES

1. La Quotidienne, December 4, 1828.
2. Jules Janin, Choix de poésie contemporaine, Bibliothèque choisie (Paris, 1829), p. xxi.
3. Victor Hugo, Correspondance, 1815-1836 (Paris: Calmann-Lévy, 1896), letter of November 2, 1829.
4. Jules Janin, Histoire de la littérature dramatique, 6 vols. (Paris: Michel-Lévy frères, 1853-1858).
5. Journal des Débats, June 28, 1830.
6. See G. de Pixérécourt, "Le Mélodrame," Le Livre des Cent-et-un, Tome VI, 1832, p. 352.
7. Sainte-Beuve, "De la littérature industrielle," Revue des Deux Mondes, September, 1839.
8. Journal des Débats, January 15, 1832.

(Editor's Note: An edition of Jules Janin's critical articles on drama is now being prepared by Hobart Ryland.)

LOS PREMIOS LITERARIOS ESPAÑOLES

By José Sánchez, University of Illinois

No existe en el mundo de hoy país donde haya más revistas literarias, reuniones literarias y premios literarios que en España. Los premios literarios españoles son una plaga, tal vez una plaga incurable, una enfermedad crónica en la actualidad literaria española.

Los premios literarios en España son una especie que ha proliferado con asombrosa rapidez, y es de temer que acaso llegue el día en que no exista institución oficial o para-estatal, municipio, sindicato, cofradía, empresa privada, cooperativa, financiero o aldea, que no instituyan sus premios literarios.

Existen más de 175 premios literarios en España en la actualidad. El número de obras presentadas en estas competencias es fantástico. En 1955 se presentaron 241 obras al Premio Nadal; en 1957 hubo 175 novelas que se disputaban el codiciado galardón, entre las que había 58 de mujeres. En 1958 se presentaron 107 manuscritos para el premio Elisenda de Moncada, entre los que había 44 de damas. El Ateneo de Valladolid recibió en 1957, 140 obras para el premio anual que dicho centro auspicia. En 1956 en Salamanca se recibieron 371 trabajos para el premio de escasa importancia, Mariano Núñez Alegría, que sólo montaba a 7.000 pesetas. La biblioteca "Editorial Seix Barral," de Barcelona, que ofrece el premio "Biblioteca Breve," recibió en 1957, 77 manuscritos, de los que 20 eran de mujeres, 10 de Hispanoamérica, 15 de Madrid, 17 de Barcelona, y el resto de otras partes de España.

¿Por qué existen tantos premios literarios hoy en España? Hay varias razones. Hay que tener en cuenta, en primer lugar, que en España, por tradición, siempre ha habido gran afición a los espectáculos intelectuales. Las justas literarias del siglo de oro constituyen un importante aspecto de la vida intelectual de aquellos tiempos. Y las tertulias, los certámenes, las fiestas poéticas, los juegos florales, los concursos, y otras formas de reunión cultural, son bastante conocidos de todos para no necesitar más elaboración.

El fervor intelectual manifestado en la actualidad española proviene también del estado presente de la mentalidad española; es una situación crítica, en su política, en la economía del país y en la vida intelectual del pueblo. El intelectual español de hoy no siempre tiene selección de tema; el político no escribe sobre la política. El número fenomenal de las revistas literarias que se publican hoy en España, de las tertulias, de la producción literaria, de los premios literarios, todos en general de mala muerte, de vida corta, que nacen hoy y mueren mañana, todo refleja un estado de inquietud espiritual que todos conocemos.

El razonamiento más concreto para explicar el desarrollo presente de los premios literarios se encuentra en el aspecto económico. Los premios literarios españoles no son de carácter permanente. Es una situación de emergencia. En España ha habido poca lectura, corta tirada y poco negocio de libros. De ahí brotó la necesidad de remediar una situación económica en la industria del libro y a la vez un deficiente cultural que precisaba salidas nuevas. Los premios literarios desempeñan una función específica y necesaria, aunque su aspecto sea con frecuencia poco grato y en ocasiones ridículo. De ahí la proliferación de un tipo de premios literarios, muchas veces de dudoso gusto y también con frecuencia de dudoso procedimiento en el fallo. Yo creo que los premios literarios son producto de la adolescencia actual española. Sin embargo, cuando llegue la hora en que los premios literarios en España dejen de existir, no cabe duda de que algo bueno habrá quedado.

Los premios literarios españoles son un tema que siempre está de actualidad: los editores publican en número mayor las obras premiadas; los libreros colocan los libros premiados en lugar destacado; los lectores buscan con preferencia aquellas obras que ostentan el clarín de un galardón; y los escritores y periodistas hablan, preguntan, discuten, responden, en pro o en contra de los premios otorgados.

Existen dos posiciones con respecto a la proliferación de los premios literarios: 1, Se dice que es signo de fecundidad del momento creador; 2, También se dice que es un estado artificial que protege al escritor, independientemente de la obra, de su abundancia y su calidad.

No cabe duda de que los premios literarios constituyen un negocio lucrativo de varios millones de pesetas al año. Pero más importante es el estímulo dado a escritores de menor categoría para probar suerte. Hay escritores jóvenes, de corta experiencia, novicios, a veces fracasados, que se han visto imposibilitados de ver sus obras publicadas. Pues animados por los premios literarios han vuelto a la tarea y en algunos casos han logrado empezar la carrera deseada, aunque no siempre de primer rango. El premio literario enciende el foco de la atención pública y le da ánimos para seguir adelante. Además, da al escritor una inyección monetaria de la que suele andar necesitado. El escritor actual vive no de sus novelas, dramas, poesías, sino de algún trabajo administrativo, del periódico u otra clase de medio de subsistir que le distraen el ocio, el reposo, la inspiración y la concentración para la obra literaria. El premio le ofrece al escritor otros medios de vida que le hacen posible la plena consagración a su trabajo. Vistas así las cosas los premios literarios son beneficiosos para las letras españolas.

Por otra parte, hay otro punto de vista que considerar: el talento y la inspiración, si no existen, no brotan ni prosperan por muy rodeados que estén de premios. Por eso el premio es acaso un estímulo, un resorte externo en la mecánica de la vocación de un escritor, pero rara vez factores decisivos en una

carrera literaria. El recibidor de un premio lo toma muy en serio; casi nunca es un aventurero, sino que siente una responsabilidad ante sí mismo, ante el jurado y ante el público. Concretamente, intentará, si hay de verdad en él vocación, superarse y responder de su premio cara al futuro.

El prestigio de un premio, su vida, el éxito o el fracaso, depende del autor o serie de autores premiados. A veces se concede un premio a regañadientes a obra que tal vez no lo merece pero cuyo autor promete mucho. Por lo tanto el autor ha de garantizar y solidificar la eficacia del premio; el tiempo irá robusteciéndolo o debilitándolo.

Un mal rasgo de este sistema es la creación de un grupo de competidores profesionales que nunca llegan a primera fila pero que alcanzan algún premio que a su vez les aporta cierta ganancia económica. A veces se cree que más que calidad es la suerte lo que les favorece. Estos escritores envían sus obras a muchos premios en la esperanza de ganar alguno, como, en efecto, a veces llega a ocurrir. A veces reciben el "accésit" o finalista, que es así como el honorable mention en inglés. En general, casi todos los premios son únicos; no hay más que el primer premio; de ahí que el "accésit" adquiere tanto significado. Los finalistas son los escritores del futuro.

Se dice en contra de las novelas premiadas, que si la obra es buena su autor no necesita darse a conocer mediante un concurso literario. Hay muchos críticos que dudan de la sinceridad de los miembros del jurado y el clima que acostumbra a reinar en los premios importantes de España. Después de anunciarse un premio siempre sigue una calurosa polémica sobre si el galardón responde exactamente a una valoración de los méritos de la obra premiada. El caso más común, sin embargo, es el del escritor modesto y desconocido, o casi desconocido, que envía su obra en forma manuscrita y de la noche a la mañana se gana un premio en limpia y noble lid. Esto acaece con gran frecuencia, como le ocurrió a Carmen Laforet, a Antonio Prieto, a Martín Descalzo y a otros.

Por otra parte, los escritores establecidos, consagrados, rara vez participan voluntariamente como competidores en los premios literarios. Claro está que muchas veces sus obras son premiadas pero sin que ellos las sometan al fallo. Esto ocurre con Zunzunegui, Cela y algún otro. También hay que agregar que cuando estos novelistas empezaban su carrera literaria no existía la floración de premios de hoy.

La capital de los premios literarios es Barcelona. Mientras que Madrid tiene excelentes museos, posee una tradición mucho más fuerte que Barcelona, que arranca del Siglo de Oro; mientras que disfruta del mismo modo de magníficos cultivadores de ambas ramas del espíritu, y ejerce la primacía literaria del país, así como la ejerce también en la política, Barcelona, sin embargo,

ha creado el clima preciso para levantar una verdadera organización que respon-
de, de una manera positiva, a los premios literarios y artísticos.

Los premios literarios no son para los catalanes una mera fiesta editorial, ni propaganda de libros. Los premios atraen a los catalanes por su valor espiritual; quieren hacer acta de presencia en todo aquello que signifique arte, literatura, música, deportes. En Barcelona se conceden: el Nadal, Elisonda de Moncada, Ciudad de Barcelona, Jacinto Verdaguer, el Planeta y otros menos conocidos. El premio "Café Gijón" ahora lo subvenciona un semanario que se edita en Barcelona.

La época de los premios literarios es durante el invierno, a fines de año, por Navidades, y a principios del siguiente. La segunda parte del año se dedica a la organización y propaganda. En las dos capitales literarias, Madrid y Barcelona, es la hora de rumores, cábalas, de indagación de nombres de jurados, inquietud general entre los aspirantes.

La selección de la obra premiada, el fallo y las fiestas celebradas en torno de la convocatoria de un premio, ofrecen en los casos de los mejores premios, un aspecto de grandes solemnidades nacionales. Es un momento ansiosamente esperado. En el mundo de las letras es un momento inquietante. Figura, desde luego, la tradicional reunión anual del jurado del concurso para otorgar el premio en un buen hotel, de lujo si es posible. Estas fiestas comienzan con la "cena del premio" a la que concurren todas las personas de relieve no sólo en el mundo de las letras, sino también en las diferentes actividades intelectuales y artísticas. Como nota curiosa diremos que a la cena del último premio Nadal, acaecida en el Hotel Ritz de Barcelona en el mes de enero pasado, acudieron 1100 personas, que habían pagado 250 pesetas por la entrada y comida.

Terminada la tradicional cena se procede a seleccionar las obras más interesantes entre las presentadas. En el caso del premio Nadal, el sistema de selección es algo como el del premio Goncourt: se eliminan primero las peores, hasta dejar siete obras, y entonces hay siete votaciones eliminatorias, y más cuando hay empates. Todos los detalles de la votación se anuncian por radio y altoparlantes al público que llena los salones del hotel. Casi siempre la votación tiene lugar cerca de la media noche.

Durante la votación los comensales siguen la selección de las obras en un impreso que se depositó junto al plato. Esa es una lista de los títulos de la primera selección entre el total de obras presentadas al concurso. Es algo curioso y chocante que casi siempre el ganador del premio no se encuentra entre los presentes. Casi siempre está en su pueblo natal en ese momento, o viajando, y hay que llamarlo y despertarlo para darle la noticia. A veces se le encuentra en un café cercano, haciéndose el desinteresado y hay que buscarle por toda la ciudad. Los periodistas son los más interesados en conocer los detalles y se-

cretos de la votación. También quieren conocer personalmente al recién consagrado autor; hacen corro y cuentan particularidades y divulgan datos biográficos. La prensa y la radio siempre hacen realce de la presencia del gran número de mujeres que asisten a estas convocatorias.

La mujer española, en efecto, ha ido ganando un puesto muy digno en la época contemporánea. Desde que Carmen Laforet ganó el Nadal en 1944 parece ser que se ha despertado el ánimo a muchas escritoras a emprender la carrera literaria. Hay quien dice que los jurados otorgan premios a las mujeres sólo para fastidiar a los varones. El premio "Elisenda de Moncada," instituido por la revista Garbo, algo como Vogue en los Estados Unidos, está dirigido por mujeres y el jurado está compuesto exclusivamente por mujeres. Se calcula que el número de obras presentadas por mujeres a los concursos es el 25 por ciento.

Los premios que se otorgan hoy en España varían de valor de 200 pesetas a 200,000 pesetas. Existen algunos de carácter algo raro; por ejemplo, en la villa de Moyá, en Cataluña, el Dr. Jacinto Villardell ha creado un concurso verdaderamente ejemplar; trátase de ofrecer premios en libros, por valor de unas miles de pesetas, a los lectores de ambos sexos y de todas las edades, que más tiempo hayan pasado en la biblioteca del pueblo.

El premio "El laurel del libro" otorgado por la editorial Excélicer, de Barcelona, está destinado a descubrir la novela auténticamente católica en España. El premio "Cuevas de Sésamo" lo organiza el dueño de un café para el mejor cuento descubierto cada tres meses. El premio "Calderón de la Barca" está auspiciado por el Ministerio de Información y Turismo, para dramaturgos noveles que nunca han tenido un drama estrenado por una compañía profesional; el estreno se hace siempre a costa del Ministerio en el teatro municipal "María Guerrero."

En Barcelona la revista médica denominada La hora XXV convoca, desde el 1957, un premio para médicos literatos. El médico hispánico es el profesional más literario del mundo. Desde luego que el literato por afición es una característica del español, pero de todos creo que el médico es quien escribe más literatura. En efecto, acaba de salir un libro llamado Primera antología española de médicos poetas, que en parte confirma esta opinión.

Una anécdota y premio de gran curiosidad fué cuando en 1893 el diario madrileño El Imparcial abrió un concurso de mil pesetas para el mejor soneto con el fin de celebrar el cuarto centenario del descubrimiento de América. El jurado se componía de Juan Valera, la Pardo Bazán y el crítico José Ortega Munilla. El entusiasmo fué inesperado, pues se recibieron más de 6000 sonetos en muy corto tiempo. Al enterarse del caso el poeta humorista Carlos Frontaura, escribió la siguiente poesía:

Colón: más de seis mil vates
celebran tu centenario
diciéndote disparates
con arrojo extraordinario.

Así a tu costa se exhiben;
pero no te desazones.
¡No saben lo que se escriben,
y es justo que los perdones!

El mencionado jurado de tres empezó a leer sonetos, pero a los seis días sólo habían leído 400. Estaban desesperados y decidieron abandonar el proyecto. En esto se le ocurrió a la Condesa una idea original para resolver el problema. Sugirió que Valera escribiera un soneto y llevara la firma de José Zorrilla. Zorrilla acababa de morir en la pobreza y su viuda quedaba también en la miseria. El soneto ganó el premio y le entregaron las mil pesetas a la viuda de Zorrilla.

Editor's Note: See listing of Spanish literary prizes by this author. Scripta Humanistica Kentuckiensa IV, Supplement to KFLQ, Lexington, Kentucky, 1958.

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FRAY LUIS DE LEÓN
AND THE LINGUISTIC APPROACH TO EPISTEMOLOGY

By Edward J. Schuster, Loras College

Practical considerations led Fray Luis de León to undertake linguistic investigations which impinged on basic problems of epistemology. His accomplishments as poet and master of prose expression testify to the success of these studies, in that a felicitous prose style, melodiously persuasive diction, precise yet evocative arrangement of words, all lent greater effectiveness to his message.

With precision and persistence he analyzed the verbal functions themselves, demonstrating insight in tracing phenomena which modern psychology has described more exactly. Looking first to words as basic manifestations of thought, he attempted to analyze their functions, speculating as to what transpires in the oral and graphic formulation of ideas as words. Inseparable from this purpose are his efforts to elucidate questions of knowledge itself. In certain respects León's expositions parallel and coincide with those of Descartes, Locke, Hume, Berkeley, Kant, and Hegel. Yet if he thus anticipated epistemological studies of later years, he also demonstrated familiarity with the teachings of Plato and Aristotle on this subject.

It appears that Luis de León surmised and drew upon the reciprocal contributions of psychology, linguistics, metaphysics, and aesthetics. Combining and utilizing contributions of these complementary fields of learning, he focused attention on basic issues which it will be convenient to formulate as questions:

1. What is the meaning, what are the functions of words?
2. To what degree does speech constitute symbolism in the philosophical and psychological sense of this expression?
3. How does the study of verbalization clarify problems of epistemology?
4. How is the analytical study of words conducive to the syncretical phase, that is, to their more effective use in the expression and communication of ideas?
5. How does the historical-comparative approach to language study differ from the philosophical-descriptive method?
6. With reference to thought and word, that is, subjective and objective reality, what is the significance of the several classifications of sound-phoneme, form-morpheme, meaning, syntactical arrangement, lexicography?
7. With reference to knowledge and its communication, what is the role of the several phases and functions of language and their interrelations?
8. How are semantics conducive to clarification and develop-

ment of scientific, psychological, philosophical, and ethical problems?

9. What are the communicative functions of symbolism in relation to epistemology, that is, how do the composite symbols, the metaphor, allegory, simile, etc., express relationships of mind to matter?

Language, indeed, occupies a unique position as the tangible expression, the objectivization of subjective experiences. It is the meeting-place of two disparate worlds. The several functions of language may be summarized as follows: 1, mental formulation or transmutation of objective phenomena; 2, utterance of emotions or ideas as words; 3, communication of these emotions and ideas, or their combinations in verbal form; 4, words as instruments for manipulating, developing, and recording thought. It will be recalled that various theories have been advanced as to the proportionate importance of each function. But Luis de León faced practical problems.

How most effectively to communicate ideas through the medium of words? Here it was urgent to assimilate and integrate the two worlds of phenomenal and ideal reality, the objective and subjective approaches. How does this assimilation occur in language? Does it constitute a genuine integration of objective and subjective realities? These questions León attempted to answer by considering what transpires in the process of verbalization, to understand the reception and processing of outward stimuli by the nervous system, the transmission of these impressions to the brain, subsequent modifications and manipulations which combine these "images," their translation into linguistic formulations, whether oral or graphic, and finally, too, their expression or communication to other human beings.

The introduction to the Latin edition of Luis de León's Commentary on the Song of Songs (In Cantica Canticorum Salomonis explanatio) presents the author's theories of verbal expression and symbolism, setting forth his concept of the physiological-psychological processes here involved. After restating the traditional view that narrative as well as descriptive passages in the Song of Songs are symbolical, León distinguishes this from the usual interpretations of Scriptural allegory which pertain to individual words. Here, as he points out, the significance of the allegory resides in the natural phenomena of marriage with which the comparison is made, and which should therefore be examined with special attention. This leads at once to the central enigma of symbolism, which is also associated with epistemology.

How do we think? How do we express thoughts in words? This mystery of the word was of special interest to León. From the standpoint of semantics as well as philology he seemed aware of that pattern of significante and significado, foreshadowed in Plato and Aristotle, elaborated in modern times by

Saussure and Dámaso Alonso, as well as by Ogden and Richards. Fray Luis cautions that it is essential to comprehend fully the external significance of the things referred to in the allegory or symbol, in order to determine their hidden meaning. This process, it will be noted, parallels Freud's notion of manifest and latent dream content. Moreover this warning pertains especially to the allegory of the whole, which transcends the symbolism of individual word or sentence. These expositions, with their application in the commentary on the Song of Songs, acquire additional meaning in the light of León's numerous references to semantics, philology, and symbolism in De los nombres de Cristo.

Beginning with the word, though perhaps suspecting the existence of more basic components today designated as phoneme and morpheme, Luis de León enumerates three comprehensive problems to be solved: 1, What is the nature of the word or name? 2, What are its functions? 3, What formal questions arise from analysis of word or name and what are the central and ancillary problems of morphology, phonemics, phonetics, and, indirectly, of syntax and lexicography? Incident to this investigation, the author reformulates the hypothesis proposed by Aristotle and Plato: that objects have a dual existence, phenomenal and ideal.¹ León's study includes direct references to linguistic problems, especially those pertaining to morphological and phonetical aspects with their reciprocal influences, that is, morphonemics.²

In the opening statements of De los nombres de Cristo, León raises fundamental questions of epistemology. In dealing with problems of knowledge and expression the author here distinguishes three echelons: 1, the Ding an sich or phenomenal object which is apprehended, "...aquello de quien se dice y se toma por ello mismo . . . el ser real y verdadero que ello tiene . . ."; 2, "... el ser que le da nuestra boca y entendimiento . . ."; and 3, combined with the phonic or graphic expression, the communicable qualities of the things or ideas as formulated by the mind, "... aquellas que son capaces de entendimiento y razón" From this he proceeds at once to examine this final phase, postulating another form of existence than that phenomenal presence accessible to sensory perception:

Y fué que, porque no era posible que las cosas, así como son, materiales y toscas, estuviesen todas unas en otras, les dió a cada una de ellas, demás del ser real que tienen en sí, otro ser del todo semejante a éste mismo; pero más delicado que él, y que nace en cierta manera de él, con el cual estuviesen y viviesen cada una de ellas en los entendimientos de sus vecinos, y cada una en todas, y todas en cada una. Y ordenó también que los entendimientos, por semejante manera, saliesen con la palabra a las bocas. Y dispuso que las que en su

ser material piden cada una de ellas su propio lugar, en aquel espiritual ser pudiesen estar muchas, sin embarazarse, en un mismo lugar en compañía juntas, y aun lo que es más maravilloso, una misma en un mismo tiempo en muchos lugares.³

From this and numerous other allusions which León makes to these questions it is evident that he considered them of critical importance to his exposition, De los nombres de Cristo. Moreover, such linguistic and epistemological speculations are immediately germane to the comprehensive accommodations which he sought to achieve.

Associated with his linguistic studies in the juxtaposition of subjective and objective realities there was also an attempt to reconcile other diverse elements. The author noted in the dialogues on the Names of Christ how God and man, spirit and flesh, emotional (volitional) and intellectual (rational) factors were to be harmonized. Here the word persisted as an indispensable intermedium to be evaluated by direct analysis, by analogy, and functionally. This approach is also developed in the similitude of marriage, which is so frequent in his prose writings. In all of these considerations, the linguistic, semantic, and theological interpretations intermingle as León traces the function of the word in its phonetic and graphic forms, in relation to the Word of God, the Incarnate Deity.

In a larger sense as well as more specifically, verbal symbolism represents for Luis de León this search for answers to elusive questions of epistemology and ontology. Here the metaphysical approach clarifies the issue to some extent. Thus the speculations of Descartes, Locke, Hume, Berkeley, Kant, and Hegel throw additional light on León's references to semantics and symbolism. Nor is this merely a process of "reading in" the conclusions of such later studies. Among significant statements is this of Hegel: "Die Sprache ist die That der theoretischen Intelligenz im eigentlichen Sinne, denn sie ist die äusserliche Äusserung derselben. Die Thätigkeiten der Erinnerung und der Phantasie sind ohne die Sprache unmittelbare Äusserungen."⁴ Thought, moreover, reflects the basic subjective-objective dialectic.⁵ Activity which objectivizes inner thought that is only subjectively present, formed part of Hegel's preliminary reasoning. Yet this activity, in any significant sense, is almost inconceivable without the word as its instrumentality. Activity, then, and in the case of León, verbal activity or language, appears as the means which not only assimilates subjective and objective reality, but also the bridge which connects perceptible phenomena or objectivity with the internal world of the subject. If the theological idiom is employed of set purpose, this also has linguistic significance, as in the repeated references to marriage and union, including the mystical union of the soul with God.⁶

With overtones of psychological studies, but still seeking to combine deductive with inductive approaches, Von Hartmann states León's conclusion, "...dass

jedes bewusste menschliche Denken erst mit Hülfe der Sprache möglich ist . . . vielmehr wird jeder Fortschritt in der Entwicklung der Sprache erst die Bedingung von einem Fortschritt in der Ausbildung des bewussten Denkens, nicht seine Folge sein"7 This same conclusion is elaborated by Wundt in a passage whose introductory sentence appears almost axiomatic:

Die Sprache fixiert überall den vergänglichen Vorgang in einem dauernden Ausdruck. Auch da, wo sie die Vorgänge und Zustände zunächst durch die Anwendung verbaler Formen in ihrer wahren Bedeutung erkennen lässt, sucht sie doch allmählich Substantiva zu bilden, die den Vorgang für die Zwecke des begrifflichen Denkens in ein dauerndes Objekt verwandeln.⁸

In words as well as in larger literary symbolism Luis de León recognized this function and its epistemological ramifications.⁹

But other questions arose, as Dr. Leo Spitzer observed in a similar consideration: ". . . ein konkretes Substantivum, das aber selbst abstrakte Bedeutungsübertragung zeigt, wird durch ein Abstraktum näher bestimmt, wodurch der gesamte Ausdruck zwischen Konkretion und Abstraktion schwebt"10 Many thinkers stipulate the persistence of this uncertainty which arises from an apparently insoluble question. The immediate problem, however, which the Aristotelian-Thomistic tradition compelled Luis de León to recognize, was the maintenance of that clear distinction between mind and matter upon which metaphysical dualism insists.¹¹ Psychology, too, recognizes the role of symbolism in the function of knowing: "Die äusseren Wahrnehmungen sind (ihrem Inhalt nach) Symbole, die wir selbst aus den Wirkungen der äusseren Kräfte auf unsere Sinne schaffen."¹²

For Luis de León, linguistics and epistemology represented different facets of the same basic problem of knowledge-communication. Hence his examination of practical questions of verbal expression inevitably involved more fundamental issues which metaphysics and psychology have explored. While León's investigations cannot be described with certainty as experimental, they nevertheless quite evidently were based on close observation and analysis as well as on deductive methods. Practically speaking, Fray Luis considered the word to be the key to knowledge.

NOTES

1. See The Works of Aristotle, ed. W. D. Ross (Oxford, 1928), Vol. I, De Interpretatione, sec. 16^a; Plato, with an English Translation, ed. H. N. Fowler (New York: G. P. Putnam's Sons, 1926), VI, 221, 223, 227, 229, "Parmenides."

2. Fray Luis de León, Obras completas castellanas, ed. Félix García, O. S. A. (Madrid: Biblioteca de Autores Cristianos, 1944), 392-396; John B. Carroll, The Study of Language (Harvard University Press, 1955), p. 24.
3. García, 393.
4. G. F. W. Hegel, Vorlesungen über die Philosophie der Geschichte, 3d. ed. (Stuttgart: Fr. Frommans Verlag, 1949), p. 100.
5. Ibid., 549.
6. García, 646, 657. Cf. Hegel, 56.
7. Eduard von Hartmann, Die Philosophie des Unbewussten, 9th ed., I, 258-259.
8. Wilhelm Wundt, System der Philosophie, 4th ed. (Leipzig: Alfred Kröner, 1919), I, 29.
9. García, 393-395.
10. Leo Spitzer, Essays in Historical Semantics (New York: S. F. Vanni, 1948), p. 91.
11. Carroll, 71.
12. Eugen Bleuler, Naturgeschichte der Seele und ihres Bewusstwerdens (Berlin: Julius Springer, 1921), p. 324.

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RECENT BOOKS IN THE FIELD OF
GERMAN LANGUAGE AND LITERATURE

Richard Alewyn. Über Hugo von Hofmannsthal. Göttingen, Vandenhoeck und Ruprecht, 1958. ("Kleine Vandenhoeck-Reihe 57.") Pp. 170. DM 4.80.

Although all these essays have been published previously, they are now difficult to obtain and the publishers have performed a real service in bringing them together in this collection. Alewyn attempts to show that Hofmannsthal constantly sought to combat any impoverishment of the beauty of life, an attempt which was quite conscious on Hofmannsthal's part.

C. F. W. Behl and Felix A. Voigt. Chronik von Gerhart Hauptmanns Leben und Schaffen. München, Bergstadtverlag W. F. Korn, 1957. Pp. 139. DM 7.80.

This volume is essentially a third edition, greatly expanded and improved, of the authors' 1942 study. Written by the two German scholars who were closest to Hauptmann, the Chronik must be considered as definitive until the poet's Nachlass becomes available to scholarly research. Not a mere listing of dates, the Chronik contains quotations from Hauptmann's works and statements by and about him; the result is a rather extensive biographical sketch.

Eric A. Blackall. The Emergence of German as a Literary Language. Cambridge, Cambridge University Press, 1959. Pp. 539. \$10.00.

Beginning with the provincialism and confusion of German in the early eighteenth century, Blackall examines in detail the arguments of critics, philosophers, and poets attempting to establish new standards. He discusses the principal works of literature from this special point of view, ending with the young Goethe and his magnificent accomplishments in the development of the language.

Claus Victor Bock. Quirinus Kuhlmann als Dichter. Ein Beitrag zur Charakteristik des Ekstatikers. Bern, A. Francke Verlag, 1957. Pp. 134. \$3.25.

Few German poets have led more interesting or more tragic lives than Quirinus Kuhlmann (1651-1689). Yet, according to Bock, he was a truly gifted poet, master of language and rhythm. A representative of the Hochbarock, Kuhlmann carried the exaggeration one step further: his poetry is characterized by a mood of absolute unreality. Bock, with this volume, has made a significant contribution to Kuhlmann research.

Otto Friedrich Bollnow. Rilke. Zweite, erweiterte Auflage. Stuttgart, W. Kohlhammer, 1957. Pp. 352.

In the extensive Rilke literature Bollnow's study occupies a special place; it is thoroughly reliable and written by a scholar who really knows the subject. To be sure, Bollnow devotes most of his attention to Rilke's later works, but only because, according to Bollnow, it is in these works that Rilke attempts to give his answer to the problem of human existence. This second edition differs little from the first, but it should be pointed out that no library can afford to be without one or the other.

Rudolf Borchardt. Gedichte. (Band 3 der Borchardt-Ausgabe.) Edited by M. L. Borchardt and H. Steiner, Introduction by R. A. Schröder. Stuttgart, Ernst Klett, 1957. Pp. 950.

Brought together for the first time are all of Borchardt's poetic creations: the previously published Jugendgedichte, Vermischte Gedichte, and Die Schöpfung aus Liebe, to which have been added Späte Gedichte and a number of poetic tales. The mere quantity is astonishing, but the variety, too, is remarkable. If one must, on the basis of this volume, attempt to characterize Borchardt, it must be as an elegiac poet, the greatest of our times.

August Closs. Medusa's Mirror: Studies in German Literature. London, The Cresset Press, 1957. Pp. 262. 30/-.

The title of this volume, an allusion to C. F. Meyer's poem "Die sterbende Meduse," attempts to symbolize the mystery of poetic creation in its transformation of reality. Closs, in seventeen chapters varying from three to thirty-five pages in length, discusses almost the entire field of German literature, from the Wessobrunn prayer and the Muspilli to Benn and the lyricists after 1945. In general Closs follows the principle that the poet's work is the proper subject of literary criticism.

Deutsche Wortgeschichte. Zweite, neu bearbeitete Auflage. I. Bd., 1.-3. Lfg. Edited by Friedrich Maurer and Friedrich Stroh. (Grundriss der germanischen Philologie 17.) Berlin, Walter De Gruyter, 1957.

Since the first edition of this work, published in 1943 as a Festschrift for Albert Götze, is now most difficult to obtain, the present edition, to appear in 10 to 12 fascicles in two volumes, is a most welcome contribution. Concentrating on the word as the fundamental bearer of meaning, the Deutsche Wortgeschichte deals with semantic patterns as the mirror of thought patterns and with semantic shifts as clues to cultural developments. Although some linguists may question the validity of this approach, the book makes for fascinating and challenging reading.

Goethe Handbuch. Zweite, vollkommen neugestaltete Auflage. Edited by Alfred Zastra. Stuttgart, Metzler, 1955 ff.

There have been those who have feared that German scholarship has been in a decline for several decades; this monumental compendium should allay all such fears. Anyone who ever came in contact with Goethe, every place he visited, every subject in which he showed any interest is listed. In other words, this second edition of the Goethe Handbuch supplies every bit of historical, biographical, and geographical information necessary to an understanding of the Age of Goethe. The danger inherent in such a work, the inability to distinguish between the important and the trivial, is not completely overcome; nevertheless, this work is an indispensable tool for the Germanist.

Jost Hermand. Die literarische Formenwelt des Biedermeiers. Giessen, Wilhelm Schmitz Verlag, 1958. Pp. 228.

Hermand's volume offers a welcome contribution to the history of German literary style, concerning itself, as it does, with a period (1815-1848) that has long been neglected by scholars. Essentially anti-lyrical and anti-dramatic, the Biedermeier Period concentrated on the idyll, pseudo-epic poetic cycles, and folk comedies. Hermand describes in detail the chief characteristics, the chief representatives, and the chief types of this literary period.

Jahrbuch der deutschen Schillergesellschaft. Edited by Fritz Martini, Herbert Stubenrauch, and Bernhard Zeller, under commission from the German Schiller Society. 1. Jg. 1957. Stuttgart, Alfred Kröner Verlag, 1957. Pp. 410. DM 20.

Long awaited, this first volume of the Schiller Jahrbuch has finally appeared. An inspection indicates that the wait has not been in vain. The volume, with contributions covering the entire field of German literature, belongs in every library. To be sure, the works of Schiller are emphasized, but other writers, too, are discussed, particularly Friedrich Schlegel. Reports concerning the Cotta MS collection, the Schiller National Museum in Marburg, and new acquisitions from 1945-1955 conclude this first volume.

Ernst Jockers. Mit Goethe: Gesammelte Aufsätze. Heidelberg, Carl Winter Universitätsverlag, 1957. Pp. 206. DM 16.

A Festgabe published in honor of the author's seventieth birthday, edited by his colleague Otto Springer with the assistance of several academic and German-American societies, this volume presents the most important Goethe essays written between 1935 and 1949 by the noted University of Pennsylvania Germanist, Ernst Jockers. Most of these studies have been published earlier in various journals, or separately, but their appearance in collected form serves to emphasize the importance of Jockers' contribution to Goethe research both here and abroad.

Friedrich Kluge. Etymologisches Wörterbuch der deutschen Sprache. 17th edition. Revised by Walther Mitzka with the help of Alfred Schirmer. Berlin, Walther De Gruyter, 1957. Pp. 900. DM 35.

Long an indispensable reference work for every student of German, Kluge's Wörterbuch now has appeared in a revised version. Chief of the changes is that from Fraktur to Roman type; likewise, many of the Greek words have been transliterated into Roman. Most of the material is identical with that of the fifteenth edition although there is a slight decrease in the total number of pages. As with earlier editions, this edition of Kluge has its faults, but they are far outweighed by its positive values.

Gerhard Loose. Ernst Jünger, Gestalt und Werk. Frankfurt, Vittorio Klostermann, 1957. Pp. 380. DM 24.

In spite of the title this is not a biography of Jünger. Rather, it is a study of Jünger's works in chronological order. During the course of the analysis Jünger's view of himself and his development as an author are brought to light. Loose's apparent goal is to find "the common denominator" in all of Jünger's writings; this he finds to be the figure of the adventurer, the gambler with life. To date this would seem to be the most complete and the most informative study of Jünger's writings.

Waltraut Meschke (ed.). Gedichte Goethes veranschaulicht nach Form- und Strukturwandel. (Studienausgaben zur neueren deutschen Literatur.) Berlin, Akademie-Verlag, 1957. Pp. 208. DM 12.50.

This first volume of a new series published by the Akademie-Verlag in Berlin is essentially a "workbook for graduate students in German literature." The editor has compiled a selection of Goethe's poems in variant versions, tracing the development of each from its beginning to the final, complete version. No explanations or interpretations are added; these are left to the student. It is quite clear that any student must, of necessity, learn a great deal about literary criticism by using this method.

Friedrich Schlegel. Literary Notebooks: 1797-1801. Edited by Hans Eichner. University of Toronto Press, 1957. Pp. 342. \$5.50.

A notable service has been performed by Professor Eichner in publishing these notebooks, previously virtually inaccessible. In them Schlegel formulates and develops his ideas on literature; the period concerned, 1797-1801, was a crucial one in his life. To be sure, Schlegel's entries are not all significant, but the positive values far outweigh the negative. Particularly, it is clear that Schlegel had a greater range of interests at this period than one has been inclined to attribute to him.

Margaret Sinden. Gerhart Hauptmann: The Prose Plays. University of Toronto Press, 1957. Pp. 238. \$5.00.

Miss Sinden's study of Hauptmann carefully analyzes fifteen of his prose plays as to plot, characters, and background; his remaining prose plays are rejected as inferior. This, of course, is a matter of judgment, but what Miss Sinden does she does well. A new appraisal, in English, of Hauptmann as a dramatist is always welcome.

Hans Sperber. Geschichte der deutschen Sprache. 3rd edition, edited by Wolfgang Fleischhauer. (Sammlung Götschen, Bd. 915.) Berlin, Walter De Gruyter, 1958. Pp. 128. DM 2.40.

The third edition of this work is still one of the best general surveys of the history of the language. In the 32 years which have passed since the appearance of the first edition, much linguistic research has been done; evidence of its assimilation is obvious throughout. The new grouping of West Germanic languages is included, as well as much of the results of recent investigations in dialect geography. Emphasis is, as in the first edition, on vocabulary, but matters of phonology, morphology, and syntax are also taken into account.

Norman H. Binger

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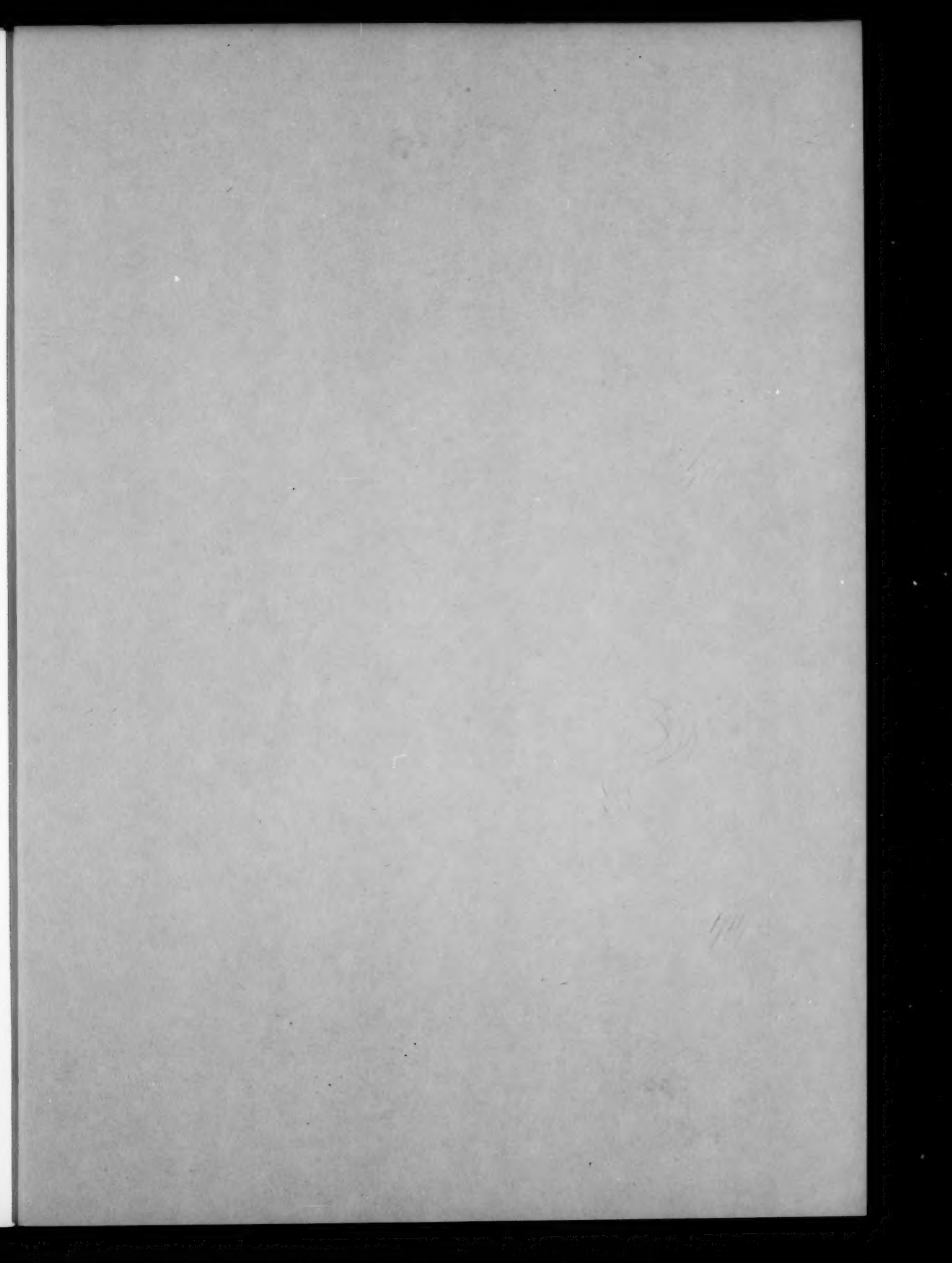
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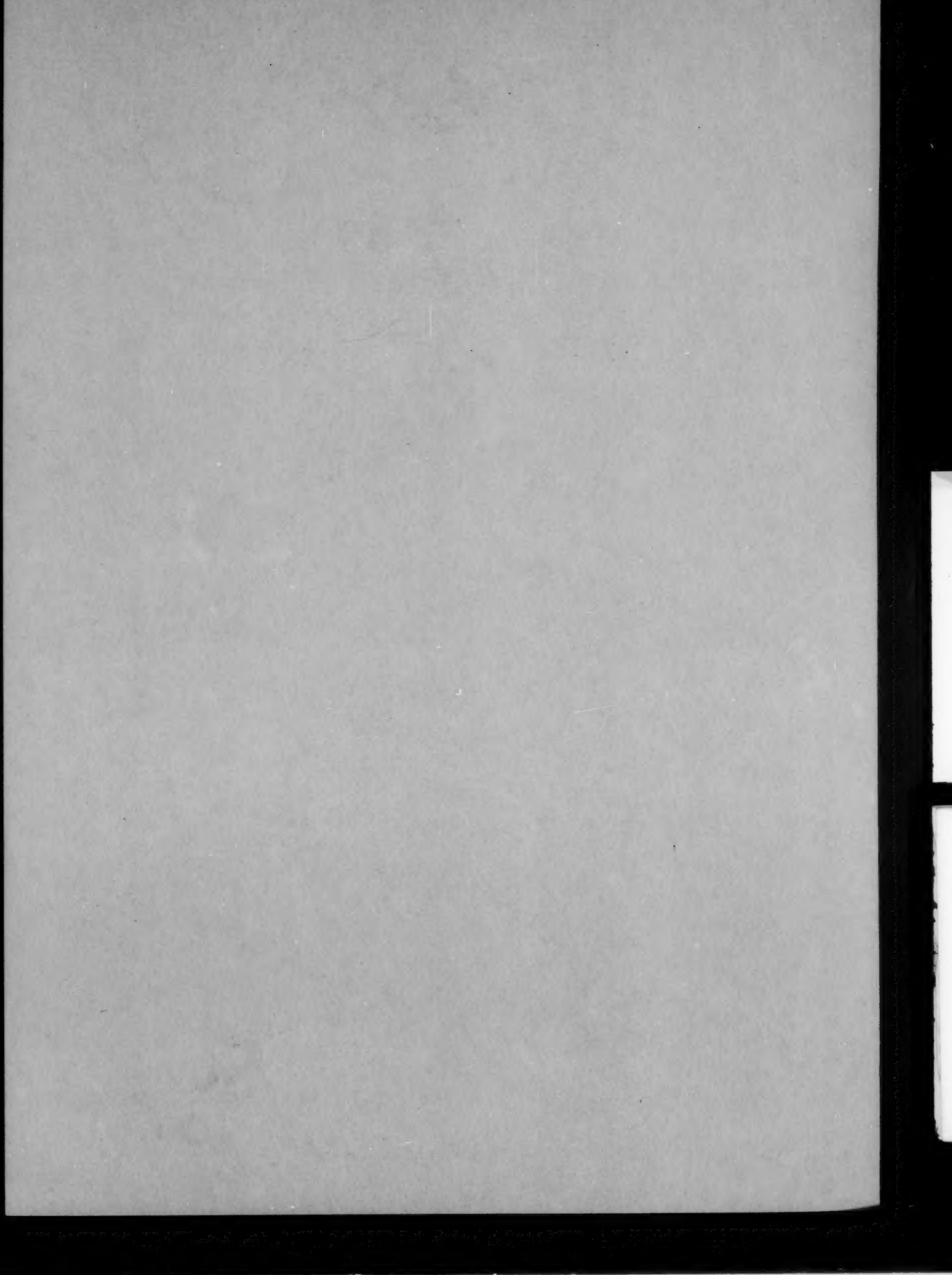
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